

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

MUSIC PROGRAMS
1999–2000



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, September 3, 1999 - 7:00 P.M.
Provo Central Stake Center

SOPHOMORE RECITAL

Emily E. Spencer
organ

Student of
Douglas Bush

Required for the degree Bachelor of Music with a
Major in Performance

Program

Estampie	Robertsbridge Codex (circa 1325)
Maria zart	Arnolt Schlick (circa 1455-1 circa 521)
Es hat ein Bauer sein freylein vorlohren	Loeffelholz Tablature (1585)
Wenn wir in höchsten Nöten sein, BWV 668	Johann Sebastian Bach (1685-1750)
Christ lag in Todesbanden, BWV 625	
Nun komm, der Heiden Heiland, BWV 599	
Nun komm, der Heiden Heiland, BWV 660	
Le Banquet céleste	Olivier Messiaen (1908-1992)
Prélude sur l'Introit de l'Épiphanie	Maurice Duruflé (1902-1986)

Two Chorale Preludes

Herzliebster Jesu, op. 122, no. 2

O Welt, ich muss dich lassen, op. 122, no. 3

Johannes Brahms

(1833-1897)

Prelude, fugue, et variation

César Franck

(1822-1890)

Fantasia in G Major, BWV 572

Johann Sebastian Bach

(1685-1750)

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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Wednesday, September 8, 1999 - 7:30 P.M.

Madsen Recital Hall

WOODWIND FACULTY RECITAL

Program

Sonata No. 5 for Recorder and Basso Continuo, HMV 369

G.F. Handel
(1685-1759)

Larghetto

Allegro

Siciliana

Giga

J. Daron Bradford, *alto recorder*

Robin Hancock, *harpsichord*

Emma Farnsworth, *cello*

Fantasie for Flute and Piano

Georges Hue
(1858-1948)

Kristine Parker, *flute*

Robin Hancock, *piano*

Tableaux de Provence

Paule Maurice

Farandole des jeunes filles

Chanson pour ma mie

Des alyscamps l'ame soupire

Le cabridan

Ray Smith, *alto saxophone*

Robin Hancock, *piano*

Sonatina for Clarinet and Piano

Joseph Horowitz

Allegro calmato

Lento quasi andante

Con brio

William M. Holman, *clarinet*

Robin Hancock, *piano*



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A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Jim Murphy, Assistant Dean

801-378-2565

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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Friday, September 10, 1999 - 6:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Mafile'o Latu

piano

Student of

Irene Fox

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

English Suite IV

Prelude

Allemande

Courante

Sarabande

Menuet I

Menuet II

Gigue

Johann Sebastian Bach
(1685-1750)

Sonata in E Major, Hob. XVI/13; L.15

Moderato

Minuet

Trio

Presto

Franz Joseph Haydn
(1732-1809)

Totentanz

Franz Liszt
(1811-1886)

Amanda Nixon, *piano*



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Friday, September 10, 1999 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Rachelle Harmon

soprano

Student of

Lawrence Vincent

Assisted by

Robin J. Hancock, *piano & harpsichord*

The Gruyère Quartet

Winona Fifield, *violin*

Victoria Ferris, *violin*

Tessy Lund, *viola*

Brian Stucki, *cello*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

V'adoro, pupille, from *Giulio Cesare*

Ombra mai fu, from *Serse*

George Frederic Handel

(1685-1759)

Seligkeit

Erlafsee

Gott im Frühling

Du bist die Ruh

Lachen und Weinen

Franz Schubert

(1797-1828)

Soirée en mer

Le papillon et la fleur

O Quand je dors

Camille Saint-Saëns

(1835-1921)

Gabriel Fauré

(1845-1924)

Franz Liszt

(1811-1886)

A Blackbird Singing
Love's Lament
Dear Delight
Sweet Chance That Led My Steps

Michael Head
(1900-1976)

His Name So Sweet
Honor, Honor
Give Me Jesus
Swing Low, Sweet Chariot

Arr. Hall Johnson

Arr. Mark Hayes
Arr. Rachelle Harmon



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, September 11, 1999 - 7:30 P.M.

Madsen Recital Hall

FACULTY RECITAL SERIES

Baroque Chamber Music

Monika Rosborough-Bowman, *violoncello*

Marcel Bowman, *violin*

Douglas Bush, *organ and harpsichord*

Daniel O'Bryant, *bass viol*

Program

Violoncello Sonata No. 3 in A Minor, RV 43

Antonio Vivaldi

(1678-1741)

Largo

Allegro

Largo

Allegro

Violin Sonata No. 1 in B Minor, BWV 1014

Johann Sebastian Bach

(1685-1750)

Adagio

Allegro

Andante

Allegro

Adagio in G Minor for Strings and Organ

Tomaso Albinoni

(1671-1750)

Remo Giazotto

(b. 1910)

arr. Marcel Bowman

Concerto (Trio Sonata) in C Major, after BWV 525/1032

Johann Sebastian Bach

(1685-1750)

Allegro

Largo

Allegro



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Tuesday, September 14, 1999 - 7:30 P.M.

Madsen Recital Hall

FACULTY RECITAL SERIES

J. Arden Hopkin

baritone

Assisted by

Robin J. Hancock, *piano*

Douglas E. Bush, *harpsichord*

Nathan Jasinski, *cello*

Program

Selections from *Schwanengesang* (op. post.)

Franz Schubert

Frühlingsehnsucht (Rellstab)

(1797-1828)

Flower-scented breezes invite my throbbing heart onward. The babbling brook draws me to the valley below. The golden sun smiles on me from above, yet fills my eyes with tears (why so?) The verdant woods and snow-white blossoms celebrate the purpose of their existence (do you?). You alone can unlock the restless longings in my heart, you alone!

Ständchen (Rellstab)

My songs softly implore you to come through the gloaming to me in the grove where the rustling trees hide lovers from listening ears. The nightingale, understanding love's longing, likewise implores you with silver tones. Be moved and come to give me bliss.

Ihr Bild (Heine)

In somber reverie, as I gazed upon her portrait, her lovely countenance came to life, a wondrous smile on her lips and tears glistening in her eyes. Tears flowed down my cheeks, too, for in that moment I knew that I had lost you.

Der Doppelgänger (Heine)

The night is still, the streets silent outside the house where my dear one dwelt. She has long since departed the city; only the house remains. Another man stands there gazing aloft, wringing his hands with grief, and I shudder as the moon reveals my own form. You alter ego, why ape you the pangs of love that tortured me so long?

Abschied (Rellstab)

Farewell, blithe and happy town which knew only my sadness. Adieu, trees and gardens green, who, having never heard a sad song, will not hear one from me. So long, you friendly, roguish girls whose wanton glances may have turned my head but never my heart. Good night, dear sun. The stars whom I love so dearly shall lead me on-wards. Good-bye, brightly inviting window past which I have ridden so oft and now for the last time. Little stars, farewell. Compared to the glow of that little window, you offer little comfort though you follow me the world over. Farewell.

Kantate: Amore traditore [BWV 203]**Johann Sebastian Bach****Aria: Amore traditore**

(1685-1750)

Traitorous love, thou shalt no longer deceive me. I want not the chains nor the pains of love.

Recitativo: Voglio provar, se posso sanar

I would fain more be healed of the fatal pangs of love than live in thy radiance. Away with love's flattery. The more constant I, the more fickle thou.

Aria: Chi in amore ha nemica la sorte

He who in love finds fortune's enmity, the greater fool if he forsake not romance. The cruel response shows contempt for, and offers no pity to, the troubled heart.

Pilgrimage**Carlisle Floyd**

Man that is born of woman (Job 14)

Save me, O Lord (Psalm 69)

O Lord, thou hast searched me and known me (Psalm 139)

Praise the Lord, o my soul (Psalm 148-149)

For I am persuaded (Romans 8)

(b. 1955)

Siete Canciones populares Españolas**Manuel de Falla****El paño moruno**

(1876-1946)

The fine linen in store, if once soiled, sells for a cheaper price.

Seguidilla Murciana

Those living in glass houses should not throw stones. Who know, we may meet again some day!
For your unfaithfulness, I shall compare you to a coin, which, when passed from hand to hand,
finally is worn out and no one will accept it.

Asturiana

Seeking consolation, I sat beneath a pine tree. The tree, being green and seeing my tears, also wept.

Jota

They say we do not love each other, for they never see us converse. Better they consult our hearts! I
shall leave you now and although your mother not wish it so, I shall say adios, my love, until tomorrow.

Nana

Sleep, my little one, child of my heart, light of my life.

Canción

I shall inter your traitorous eyes which have caused me so much pain. They say you no longer love me,
having loved me once before. Love's pain is love's gain.

Polo

I hold a pain in my heart and will tell it to no one. Cursed be love and the one who taught me its ways!
Ahi!

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BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF DANCE
presents

*World
of
Dance
1999*

SEPTEMBER 22-25, 1999
DEJONG CONCERT HALL
HARRIS FINE ARTS CENTER

WORLD OF DANCE 1999

Narration by Walter B. Rudolph

Spybreak

Cougarettes

Choreography: Janalyn Memmott Music: Medley from the Matrix Soundtrack

Finale from Passing by the Front Porch

The Dancers' Company

Choreography: Caroline Prohosky Music: Balfa Brothers & Beau Jacque

With a Spanish Flair

Theatre Ballet

Choreography: Jennie Creer-King Music: Dmitri Shostakovich

Tuentame

Ballroom Dance Company

Choreography: Gary & Diana McDonald, Linda Wakefield Music: Castellanos, Marin, & Ten

Festival Clog

International Folk Dance Ensemble

Choreography: Ed Austin, Greg & Maria Tucker Music: Traditional, performed by Mountain Strings

Bigue en Folie

International Folk Dance Ensemble

Choreography: Ed Austin, Caroline Saint-Martin, Steve Durepos, Martin Langlais,
René Fréchette, Tina Shelley, Johanna Lambert, Katie Strong, Shane Wright
Music: Traditional and original, performed by Mountain Strings

Eccentric Bloom

Theatre Ballet

Choreography: Jennie Creer-King Music: Darren Issacs

Nocturne

The Dancers' Company

Choreography: Caroline Prohosky Music: Ric Chitwood

Once Upon a Dream

Ballroom Dance Company

Choreography: Lee Wakefield Music: Frank Wildhorn & Leslie Bricusse

On the Edge

Cougarettes

Choreography: Chantele Collier Cook Music: Medley arranged by Tracy Chapman

Pas de Quatre

Theatre Ballet

Choreography: Marius Petipa Staged by: Jan Dijkwel Music: Pyotr Ilyich Tchaikovsky

Dambone for Two

The Dancers' Company

Choreography: Sara & Jerry Pearson

Standard Ballroom Medley

Ballroom Dance Company

Choreography: Victro Veyrasset, Heather Smith, Lee & Linda Wakefield Music: Arranged by Kurt Bestor

Hungarian Suite

International Folk Dance Ensemble

Legényes

Choreography: Ed Austin, Joseph Kroupa Music: Traditional, Marta Sebestyen & the Muzsikás Ensemble

Mezőföldi Üveges

Choreography: Caroline Saint-Martin, Árpád Bócz Restaged: Ed Austin, Jeanette Geslison, Delynne Peay
Music: Traditional, Tilinko

Szatmári Táncok

Choreography: Steve Kotansky Restaged from the Hungarian State Folk Ensemble, Sandor Timar
Music: Traditional, Hungarian State Folk Ensemble

ACKNOWLEDGMENTS

Artistic Directors

Ballroom Dance Company	Lee Wakefield
Cougarettes	Jodi Maxfield
International Folk Dance Ensemble	Ed Austin
The Dancers' Company	Caroline Prohosky
Theatre Ballet	Jan Dijkwel
	Jennie Creer-King

Sara Lee Gibb, Chair, Department of Dance
Robert K. Conlee, Dean,
College of Health and Human Performance

Production Staff

Technical Directors	Joe White
	Benjamin Sanders
Program Coordinator	Cathy Black
Lighting Director	Gary Cox
Recording	Troy Sales
Master Electrician	Shane Withers
Stage Manager	Tom Judd
House Manager	Paul Duerden
Publicity	Deena Goins

Film Credits for "Nocturne"

Producer & Director	Caroline Prohosky
Director of Photography	Kenneth Garff
Production Design	Kendall Wilcox
Editor	Meagan James



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SCHOOL OF MUSIC

Wednesday, September 22, 1999 - 7:30 P.M.

Madsen Recital Hall

FACULTY RECITAL SERIES
Evening of Encores

Kristine Parker, *flute*
Elizabeth Deters, *violin*
Jayne Galloway, *piano*

Program

To A Wild Rose, op. 51	Edward MacDowell (1860-1908)
Melodie	Chrislopf W. Gluck (1714-1787) Fritz Kreisler (1875-1962)
Canzonetta II, Concerto D, op. 35	Peter Tchaikovsky (1840-1893)
Vocalise op. 34 #14	Sergei Rachmaninoff (1873-1943)
Golliwoggs, Cake Walk, Children's Corner	Claude DeBussy (1862-1918)
Beau Soir	Claude DeBussy (1862-1918) Jascha Heifetz (1901-1987)
La fille aux cheveux de lin	Claude DeBussy / Jascha Heifetz

Il Carnevale di Venezia, op. 78

Giulio Briccialdi
(1818-1881)
arr. L. Lorenzo

Pink Panther Theme

Henry Mancini
(1924-1994)

Schindler's List Theme

John Williams
(b. 1932)

ELIZABETH EDWARDS DETERS began performing violin/viola professionally at an early age as an orchestra member and a soloist, and worked a great number of years in theatre, recording and film. She was provided with professional performance experience throughout the artist's community of Southern California. She feels privileged to have worked with many wonderful artists, such as Elmer Bernstein, Ernest Gold, Henry Mancini, Jascha Heifetz, Gregor Piatigorsky, Alfred Wallenstein, Jack Benny, Nathaniel Rosen, Marni Nixon and others. These people have taught her, and she, in turn, loves teaching. Elizabeth is a Master Teaching Pupil of Joachim Chassman and Manuel Compinsky.

KRISTINE PARKER is Brigham Young University's Flute Professor for the 1999-2000 school year. She is filling the position while a national search is conducted. Kristine recently graduated with a Doctorate of Music Arts from Michigan State University in Lansing. While attending M.S.U. she worked extensively for the Community Music School as a flute teacher, program coordinator, and office consultant. Her earlier education includes a Bachelor's Degree in Business Administration and a Masters of Music and Elementary General Music Education and continues to teach children in her community. She has performed in numerous competitions, recitals, and master classes. She has studied with Richard Sherman, Leone Buyse, Frances Blaisdell, Elaine Jorgensen and Ted Wight.

JAYNE GALLOWAY has served on the part-time faculty of the BYU School of Music as an accompanist for the past 5 years. Between student and faculty recitals and local free-lance accompanying, she performs 18-20 recitals a year plus numerous auditions, competitions, master classes, and lessons. While pursuing a Bachelor of Music degree at BYU, Jayne discovered the joy of collaborating with other musicians and has had many opportunities performing with some of the state's best. Jayne lives in Orem with her husband, Rulon, and 7-year old son, Andrew.

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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Friday, September 24, 1999 - 7:30 P.M.

Provo Central Stake Center

SOPHOMORE RECITAL

Sarah Hart

organ

Student of
Douglas Bush

Required for the degree Bachelor of Music with a
Major in Performance

Program

Praeambulum in G major

Heinrich Scheidemann
(c. 1595-1663)

Messe pour les Parroisses

François Couperin
(1668-1733)

I. Plein chant du premier Kyrie, en Taille

II. Fugue sur les jeux d'anches

XI. Tierce en Taille

XV. Offertoire sur les Grands jeux

XVII. Récit de Cornet

XX. Deo gratias, Petit plein jeu

From *Das Orgelbüchlein*

Johann Sebastian Bach
(1685-1750)

O Mensch, beweine deine Sünde Groß, BWV 622

Heut triumphieret Gottes Sohn, BWV 630

Prelude and Fugue in A major, BWV 536

Sonata in D Major, Op. 65, no. 5

Felix Mendelssohn-Bartholdy
(1809-1847)

Andante

Andante con moto

Allegro maestoso

Hymne d'Actions de grâces

Jean Langlais
(1907-1991)



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Tuesday, September 28, 1999 - 7:30 P.M.

Madsen Recital Hall

Celebrating the Music of Frédéric Chopin
1810-1849

FACULTY RECITAL SERIES

Robin Hancock

piano

Program

Barcarolle, Op. 60

Nocturne in F-sharp Major, Op. 15, No. 2

Nocturne in G Minor, Op. 15, No. 3

Berceuse, Op. 57

Polonaise in A-flat Major, Op. 53, *Heroic*

Scherzo in E Major, Op. 54

From the Preludes, Op. 28

No. 1 in C Major

No. 3 in G Major

No. 10 in C-sharp Minor

No. 13 in F-sharp Major

No. 22 in G Minor

No. 24 in D Minor

Andante Spianato and Grand Polonaise Brillante, Op. 22



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Wednesday, September 29, 1999 - 7:30 P.M.

Madsen Recital Hall

FACULTY SHOWCASE PROGRAM

Program

One Morning in May
Stardust
Riverboat Shuffle

Hoagy Carmichael
(1899-1981)

Steve Call, *euphonium*
Bob Bailey, *piano*

Duett

Paul Hindemith
(1895-1963)

Claudine Bigelow, *viola*
Nicole Jackson, *cello*

Toccata in D minor

Johann Sebastian Bach
(1685-1750)

Douglas Bush, *organ*

Mattinata

Ruggero Leoncavallo
(1857-1919)

O sole mio

Eduardo Di Capua
(1864-1917)

Lawrence Vincent, *tenor*
Dian Baker-Sellheim, *piano*

I Get a Kick Out of You
A Nightengale Sang in Berkeley Square
Sicily

Cole Porter
Eric Maschwitz
Chick Corea

Q'd Up
Ray Smith, *woodwinds*
Steve Lindeman, *keyboards*
Lars Yorgason, *bass*
Ron Brough, *drums*



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BRIGHAM YOUNG UNIVERSITY
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Thursday, September 30, 1999 - 7:30 P.M.

de Jong Concert Hall

Evening of Concertos

BYU Symphony
Bryce Rytting, *conductor*

Tzigane: Rhapsodie de concert

Maurice Ravel
(1875-1937)

Winona Fifield, *violin*
Student of Igor Gruppman

Concerto in F for Two Bassoons and Orchestra
First Movement

Johann Baptist Vanhall
(1739-1813)

PJ Woolston & Michael Dalby, *bassoon*

Piano Concerto no. 2 in G Minor, op. 22
Third Movement: Presto

Camille Saint-Saëns
(1835-1921)

Cecilia Hone, *piano*
Student of Irene Peery-Fox

Intermission

BYU Philharmonic
Kory Katseanes, *conductor*

Concerto no. 1 in G minor, op. 25 for Piano and Orchestra
First Movement: Molto Allegro con fuoco

Felix Mendelssohn
(1809-1847)

Natalie Thomas, *piano*
Student of Paul Pollei

Concerto in D for Trumpet, Strings, and Continuo
Allegro
Adagio
Allegro

Giuseppe Torelli
(1658-1709)

Rick Winscot, *trumpet*
Student of David Brown

Concerto for Trombone and Orchestra

Edward Gregson
(b. 1945)

Ryan Williams, *trombone*
Student of Dan Bachelder

Concerto for Cello and Orchestra, op. 85
Fourth Movement: Allegro

Edward Elgar
(1857-1934)

Brian Stucki, *cello*
Student of Gayle Smith



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY Homecoming Choral Showcase

University Singers–Ronald Staheli, *conductor*

Concert Choir–Rosalind Hall, *conductor*

Women's Chorus–Joni Jensen & Andrew Larson, *conductors*

Men's Chorus–Rosalind Hall, *conductor*

Thursday - Friday, October 7-8, 1999

7:30 P.M.

de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

A World About to Turn

Old Irish Melody
arr. Ronald Staheli

the combined choirs

Psalms 150

David Willcocks

the women of the choirs
Dr. Don Cook, *organ*

I Love the Lord (poetic paraphrase of II Nephi 4 by Dr. John S. Tanner)
Sweet is the Peace the Gospel Brings

Jean Sibelius
Alfred M. Durham
arr. Ronald Staheli

the men of the choirs
Dr. Don Cook, *organ*

O quam gloriosum
Ave verum corpus

Andrew Larson
Francis Poulenc

Women's Chorus

Festive Praise

Allen Pote

Men's Chorus

Dwight Bigler & Kurt Hansen, *piano*

A Girl's Garden, from *Frostiana*

Randall Thompson

Women's Chorus

Jennifer Perkins, *piano*

En ego campana (Behold, I am a Bell)
Dryad's Bells

Jacob Handl
Stephen Chatman

BYU Singers
from the loft

Llanfair (Welsh Hymn)

Robert Williams
arr. Mansel Thomas
Hank Bebe

Hats

Men's Chorus

O nata lux (O born light of lights)
Antiphon

Morten Lauridsen
Randall Thompson

BYU Singers

When in our Music God is Glorified
Beati quorum via (Blessed is the Man)
Two Shakespearean Lyrics
O Mistress Mine
Take, Oh Take Those Lips Away

Andrew Carter
Charles Villiers Stanford
James Quitman Mulholland

Concert Choir
Dwight Bigler, *piano*

Announcement of the:
Ralph and Margaret Woodward Scholarship in Choral Music Endowment.
David Randall, Director of the School of Music

He is the Root and the Offspring of David, from *The Redeemer*
the combined choirs
Ralph Woodward, conductor

Robert Cundick

Plan to attend these choral events:

BYU Singers and Concert Choir Concert	Friday, November 12
Women's and Men's Chorus Concert	Friday and Saturday, Nov. 19–20
Celebration of Christmas Concert (Including the BYU Brass Choir and Symphony Orchestra)	Friday and Saturday, Dec. 3–8



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Friday, October 8, 1999 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Cassandra Capps Westover
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a
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Program

French Suite 4 in E-flat Major, BWV 815

Allemande

Courante

Sarabande

Gavotte

Air

Gigue

Johann Sebastian Bach
(1685-1750)

Sonata in E-flat Major, op. 31, no. 3

Allegro

Scherzo: Allegretto vivace

Menuetto: Moderato e grazioso

Presto con fuoco

Ludwig van Beethoven
(1770-1827)

Nocturne in D-flat Major, op. 27, no. 2

Frédéric Chopin
(1810-1849)

Sonata No. 3, op. 28

Sergei Prokofiev
(1891-1953)



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Keith Underwood, *flute*
Benjamin Verdery, *guitar*

Friday, October 15, 1999

7:30 P.M.

Madsen Recital Hall

Harris Fine Arts Center

Program

Sonata in C Major, BWV 1033

Andante

Allegro

Adagio

Minuet I

Minuet II

Johann Sebastian Bach

(1685-1750)

Adagio for Solo Guitar

Wolfgang Amadeus Mozart

(1756-1791)

Tran. Benjamin Verdery

Satyr's Dance for Solo Flute

Patrick Shepherd

Souvenir of the Orient for Flute and Guitar, Op. 12

Ornato Costa

Intermission

Towards the Sea for Alto Flute and Guitar

Toru Takemitsu

The Night

(1930-1996)

Moby Dick

Cape Cod

Irish Airs for Flute and Guitar

Blind Mary

Turlogh Carolan

(1670-1738)

Cunnla

Traditional

Some Town and Cities

Benjamin Verdery

Miami, Florida

Venice, Massachusetts

Seattle, Washington

This concert was made possible in part by the
Utah Arts Council and the Utah Flute Association.

KEITH UNDERWOOD

Keith Underwood has had an extremely diverse career as a flutist and teacher. He has played concerts and given flute and wind playing courses all over the world and has played on many recordings (including with the great Brazilian singer Milton Nascimento) and film soundtracks (including *Bull Durham*, *The Doctor*, *the Waterdance*, and *Jungle to Jungle*). His performing experience includes many orchestral concerts with the New York Philharmonic and other well known ensembles as well as solo recitals, appearances as a jazz soloist, and as a featured soloist with such diverse artist as Kathleen Battle and Celine Dion. Keith is solo flutist of Parnassus, the Riverside Symphony, and Ufonia. He is Professor of Flute at the Mannes College of Music, the Aaron Copland School of Music, and New York University. In 1986, Keith was the recipient of a Fulbright Lectureship Grant to Brazil, where he taught at the Universidade Federal de Campinas.

Keith's teacher's were the great flutists Salvatore Amato and Thomas Nyfenger, with whom he studied at the Yale School of Music. Keith has developed a reputation as teacher through his work with flutists and wind players from many nations and the major orchestras of the United States, including the Cleveland Symphony, the Houston Symphony, the Dallas Symphony, the Boston Symphony, the Oregon Symphony, the Atlanta Symphony, the Minnesota Orchestra, the New World Symphony, the New York Philharmonic, the Metropolitan Opera Orchestra, the New Jersey Symphony, the Rochester Philharmonic, the Detroit Symphony, and the Orpheus Ensemble. Throughout the year, Keith gives seminars and workshops at major music schools such as Julliard, Eastman, Cleveland Institute, Musashino Academy in Tokyo, and the Universidade Livre in São Paulo, Brazil. He has given workshops for many flute societies in the US and abroad (Utah Flute Association, Portland Flute Society, Albuquerque Flute Society Hiroshima Flute Society, New York Flute Club among others).

BENJAMIN VERDERY

Benjamin Verdery has been described by Guitar Review Magazine as "An American original; an American master." Since his 1980 New York debut with his wife, flutist Rie Schmidt, he has led an exciting and varied musical life. Mr. Verdery heads the Guitar Department at the Purchase College Conservatory of Music. In 1985, Mr. Verdery became the chair of the guitar department at the Yale University School of Music. He has been in great demand as an instructor, teaching classes at the Paco Peña Centro Flamenco in Córdoba, Spain, the Classical Guitar Festival of Great Britain at West Dean, England, the National Guitar Summer Workshop in Connecticut, and his annual summer master class on the island of Maui, Hawaii. Workshop Arts (distributed by Alfred Music) has released Mr. Verdery's book, *Easy Classical Guitar Recital* as well as his instructional video *The Essentials of Classical Guitar*.

His recordings include *Bach: Transcriptions for Guitar* (GRI), *The Mask* (New World Records) performing Castelnuovo-Tedesco's *Romancero Gitano*, *Op. 152* for chorus and guitar, *Reverie: French Music for Flute and Guitar* (Sony Classical), *Some Towns and Cities* (Sony Classical) and *Ride the Wind Horse: American Guitar Music* (Sony Classical). The last two discs contain music written by him and dedicated to him as well as his highly acclaimed arrangements of two Jimi Hendrix songs. He has been a featured artist on two recent releases on the Windham Hill label. In 1998, GRI Recordings issued Mr. Verdery's newest CD of the Schmidt/Verdery Duo entitled,

The Enchanted Dawn. In 2000, he will release a CD of his music played by his group Ufonia (guitar, bass, flute, oboe and percussion).

As a performer, Benjamin Verdery has performed in many countries, including the International Guitar Festival in Havana, Cuba; Festival Internacional de Agosto, Caracas, Venezuela; Theatre Carré in Amsterdam; Chichester Cathedral, England; Bad Urach Schubert Festival in Germany; the 92nd Street Y and the Metropolitan Opera, New York and the Ambassador Theater in Los Angeles. He has recorded and performed with such diverse artists as Frederic Hand, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey and John Williams. He regularly gives flute and guitar concerts with the Schmidt/Verdery Duo and with his ensemble Ufonia. Mr. Verdery has had several composers write music for him, including Daniel Asia, John Anthony Lennon, Ingram Marshall, Anythony Newman, Roberto Sierra, Van Stiefel and Jack Vees.

As a composer, Benjamin Verdery has had many compositions performed and published in recent years. Workshop Arts has published the solo works from his recording *Some Towns and Cities*. The recording of the same title includes fifteen original compositions, and won the 1992 Best Classical Guitar Recording in Guitar Player Magazine. In 1996, John Williams recorded Mr. Verdery's duo version of *Capitola, CA* for Sony Classical.

His *Scences from Ellis Island*, for guitar orchestra, has been extensively broadcast and performed at festivals and universities in America, Canada, New Zealand and Europe. A version of this piece has been recorded by the Los Angeles Guitar Quartet for the Sony Classical label.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Erich Graf, *flute*
Ricklen Nobis, *piano*

Saturday, October 16, 1999

12:30 P.M.

Madsen Recital Hall

Harris Fine Arts Center

GUEST RECITAL
Erich Graf, *flute*
Ricklen Nobis, *piano*

Program

Sonata for Flute and Piano
Allegro malinconico
Cantilena: Assez lent
Presto giocoso

Francis Poulenc
(1899-1963)

Joueurs de flûte
Pan
Tityre
Krishna
Mr. de la Péjaudie

Albert Roussel
(1869-1937)

Caprice XXII

Niccolò Paganini
(1782-1840)
Arr. Callimahos

Program Notes

FRANCIS POULENC (1899-1963) was a French composer and pianist whose works include ballets, chamber music, a piano concerto, a harpsichord concerto, many piano pieces, and choral works. His style displays the felicity of French composers in addition to combining the clarity of classicism with a definite talent for satire and caricature. His Sonata for flute and piano is one of the great compositions in the modern flute repertoire.

ALBERT ROUSSEL (1869-1937). This French naval officer turned composer is responsible for training the musical minds of Satie, Varese, and Martinu. Severely underrated in the present day, much of his delightful music represents a deep, unresolved conflict between Impressionism, the mystical, tonality, and beyond. The brief Op. 27 reveals the young brooding Frenchman at work.

NICCOLO PAGANINI (1782-1840). While still a teenager, this violin virtuoso's reputation had spread far beyond his native Italy. His legacy includes the expansion of his instrument's vocabulary to include pyrotechnical use of harmonics, double-stops and left-hand pizzicato. His most popular piece, the 24th Caprice for Solo Violin appears in arrangement for every conceivable musical instrument. The rendition heard today is based on a Franz Liszt arrangement that has been transcribed for flute and piano.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

ERICH GRAF, principal flutist of the Utah Symphony, joined the orchestra in 1976. His teachers have included Nelson Hauenstein at the University of Michigan, Julius Baker at Juilliard, and Jean-Pierre Rampal at the Academie Internationale in Nice, France.

Previous to the Utah Symphony, Graf performed with the New York Philharmonic, the New Jersey Symphony, the Royal Ballet Orchestra and the Stanford Symphony, among others.

Mr. Graf has appeared as soloist with the Utah Symphony, the Ann Arbor Symphony, various Utah ensembles (also as conductor), and with the Arkansas Symphony under Robert Henderson. A Midwestern review state "Mr. Graf... is not out of place in the select company of Jean-Pierre Rampal and James Galway."

Mr. Graf performs in recital with keyboard artist Ricklen Nobis. Graf has performed chamber music with Columbia University's Group for Contemporary Music, the Guarneri String Quartet and the Aeolian Chamber Players. He has performed at Avery Fischer Hall and Carnegie Hall with Julius Baker and Jean-Pierre Rampal and in Utah with James Galway. Graf has coached and given master classes in Arkansas, California, Idaho, Illinois, Kansas, Maine, Missouri, New Mexico, Nevada, Oklahoma and Utah. He was a semi-finalist in the Concerts Atlantique competition.

Mr. Graf has participated in the Taos Ski Valley Music Festival, the San Diego State University recital series, and as a faculty member of the Utah Music Festival. He appeared in both a gala concert at Juilliard and for the New York Flute Club in New York City featuring former students of Julius Baker who occupy principal flute positions in major orchestras.

Outside interests include racquetball, rollerblading, physical fitness, cooking, and writing. Mr. Graf is a published travel writer and restaurant critic, and serves as President of Local 104, American Federation of Musicians.

Mr. Graf's solo album, "A Flute Recital" (on the *Aeolus* label), is available at the Utah Symphony Guild Store, selected outlets, or by contacting Mr. Graf himself. Recently, a recital by Graf and Nobis, taped live by KUED Channel 7 (PBS), was aired in the Intermountain West. Mr. Graf is also expanding his musical surroundings into "New Age" by being one of the first classical musicians ever to produce a music video. This program, recently released, is designed to bring to life the music on "A Flute Recital" in a visual and documentary style using the natural beauty of Utah's National Parks and their environs.

RICKLEN NOBIS was born in Spirit Lake, Idaho. He began playing the piano at age five. After attending Whitworth College in Spokane, Washington, Mr. Nobis graduated from the San Francisco Conservatory of Music. Currently, Mr. Nobis serves as keyboardist of the Utah Symphony, and has assumed many other roles in Salt Lake's musical community, among which have been music director for Utah's Repertory Dance Theatre, and musical director of Salt Lake City's annual Vivaldi Candlelight Concert. He is an active composer whose works are performed both here and in Europe, most recently in Iceland, China and Brazil. From 1984 to 1987, Nobis worked closely with actor Robert Redford in the designing, implementing, and administering of the Film Composer's Laboratory at Redford's Sundance Institute. Nobis' ongoing collaboration with Metropolitan Opera soprano Isola Jones and with guitarist Pepe Romero has taken him to concert halls all over the globe. Recently, Nobis toured as keyboardist with *Phantom of the Opera*. He enjoys skiing, hiking, and camping.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, October 16, 1999 - 4:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Melinda Ammons

soprano

Student of

Rebecca Wilberg

Assisted by

Joseph Hoffman, *piano*

Sterling Oaks, *cello*

J. Mark Ammons, *tenor*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

I

Vinto sono, from *La Statira*

Alessandro Scarlatti

(1660-1725)

Qual Farfalletta, from *Partenope*

George Frideric Handel

(1685-1759)

Se voui ch'io viva, from *L'amor generoso*

Alessandro Scarlatti

II

Zigeunerlieder, op. 103

Johannes Brahms

(1833-1897)

He, Zigeuner, greife in die Saiten ein!

Hochgetürmte Rimaflut

Wisst ihr, wann mein Kindchen

Lieber Gott, du weisst

Brauner Bursche

Röslein dreie in der Reihe

Kommt dir manchmal in den Sinn

Rote Abendwolken

III

L'Invitation au voyage	Henri Duparc (1848-1933)
Sérénade florentine	
Le Manoir de Rosemonde	
Chanson triste	
Soupir	

IV

Die Boten der Liebe, op. 61, no. 4	Johannes Brahms (1833-1897)
Puisqu' ici-bas tout âme	Gabriel Fauré (1845-1924)
O soave fanciulla, from <i>La Bohème</i>	Giacomo Puccini (1858-1924)

V

Memories	Charles Ives (1874-1954)
A-Very Pleasant	
B-Rather Sad	
Winter's Approach	William Grant Still (1895-1978)
i carry your heart	John Duke (1899-1984)
The Serpent	Lee Hoiby (b. 1926)



BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, October 16, 1999 - 6:00 P.M.

Madsen Recital Hall

GRADUATE RECITAL
Michael Shawn Huestis
percussion

Student of
Ron Brough

Assisted by
Ron Brough, *timpani & okonkolo*
Jay Lawrence, *lya*
Spencer Rands, *bass*
Jeff Loewell, *piano*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Oru del Igbo
Eleggua
Ochosi
Obaloke

Traditional Cuban

Blue Bossa

Kenny Dorham
(1924-1972)

Inspirations Diabolique
1. Introduction
2. Dance
3. Adagio - Terentella
4. Cadenza
5. Perpetual Motion

Rickey Tagawa
(b. 1947)

Down de Road

Andy Narell
(b. 1954)

Well You Needn't

Thelonius Monk
(1920-1982)

Conversations for Timpani Duo

John Serry
(b. 1954)

My Lady White

madrigal-my lady white
spring... birds sing... a gift of rings
for pretty Alison

David Maslanka
(b. 1943)

Smoke and Mirrors

Michael Huestis
(b. 1973)



BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, October 16, 1999 - 7:30 P.M.

Madsen Recital Hall

GUEST ARTIST

Julie Zumsteg

cello

Program

*Verities** Murray Boren (1999)
(b. 1950)

*Premier performance



Lighting the Way
for the 21st Century

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Jim Murphy, Assistant Dean

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The Mystical Arts of TIBET



with The Famed Multiphonic Singers
of Drepung Loseling Monastery

SACRED MUSIC SACRED DANCE FOR WORLD HEALING

Saturday, October 16, 1999

7:30 P.M.

de Jong Concert Hall
Harris Fine Arts Center



THE MYSTICAL ARTS OF TIBET: SACRED MUSIC SACRED DANCE

Ancient societies throughout the world conceived that ritual performance of sacred music and dance at auspicious times establishes communication with the higher powers of good and brings about healing on environmental, social and personal levels. In Tibet, whenever a monastery celebrated a spiritual festival, people from the surrounding villages and nomadic tribes would assemble in the monastery's courtyard for the three or four days of sacred music and dance. The present lama tour is designed as a development of this tradition. Their sacred arts have been streamlined in such a way as to maintain the essential integrity and purpose of each of the individual pieces in the celebration.

THE PROGRAM

Part One: 1 hour

(1) *Nyen-sen: Invocation of the Forces of Goodness*

In a tapestry of instrumental and vocal sounds, the monks invoke creative awareness within themselves and the audience. They enhance the spirit of goodness in the environment as a prelude to the performance of Sacred Music Sacred Dance.

(2) *Man-del: Purifying the Universe*

As they sing in the multiphonic style of Drepung Loseling's dominant role at the annual Monlam Chenmo Festival, the monks create a world as seen through the eyes of inner perfection. This is sent forth as an offering for world healing and is symbolized by the raising of a silver base on which mounds of rice are poured in a geometric pattern.

(3) *Sha-nak Gar-cham: Dance of the Black Hat Masters*

This ancient dance for the elimination of negative energies and hindrances is in the style known as *drak-po*, or "wrathful." The implements held by the dancers symbolize the transcendence of false ego-identification on the outer (the environment), inner (the emotions), and the secret (the subtle body-mind link) levels. Their movements symbolize the joy and freedom of seeing reality in its nakedness.

(4) *Dak-zin Tsar-chod: A Melody to Sever the Ego Syndrome*

Descending in a lineage from Pa-dam-pa Sang-gay and the eleventh-century female mystic Ma-chik Lab-don, this tradition of meditative music is considered among the most hauntingly beautiful to emanate from the Land of Snows. Its purpose is to release the mind from the ego-clinging habit.

(5) *Tak-tsey Tong-ya: Intense Encounters of the Third Degree*

A demonstration of the tradition of Tibetan monastic inquiry. Two monks engage one another in a process leading to the deeper levels and implications of spiritual experience, thus enhancing the mind of enlightenment.

(6) *Seng-geh Gar-cham: The Snow Lion Dance*

The Tibet the snow lion symbolized the fearless and elegant quality of the enlightened mind. When a healthy and harmonious environment is established by the creative activities of human beings, such as through the performance of sacred purification and healing music, all living beings, here represented by the snow lion, rejoice.

INTERMISSION (20 MINUTES)

Part Two: 40 minutes

(1) *Dur-dak Gar-cham: Dance of the Skeleton Lords*

To remind the world of the ephemeral nature of all things, and of the liberating and balancing impact of an awareness of this reality, two monks appear as the forces of goodness manifest as Cemetery Lords. These are Dharmapala, or "Protectors of Truth," with the message to point the mind toward authentic being.

(2) *Ten-trul Yul-tru: Purifying the Environment and Its Inhabitants*

Chanting in the multiphonic tradition, the monks hold up a mirror and draw into it the reflection of the world and its living beings. They then purify these through sound and meditation, as symbolized by the act of pouring waters from a sacred wisdom vase over the mirror. Traditionally this piece was performed whenever an environmental, social or individual healing was required.

(3) *Kha-dro Ten-shug Gar-cham: Dance of the Celestial Travelers*

Five dancers, symbolizing the five elements and five wisdoms, together with three musicians, invoke the sounds and movements of the Celestial Travelers, the mystical beings from another world whose blessings strengthen the forces of life and light. These beings visit our world in times of stress and danger, bringing with them the creative energy that inspires harmony and peace.

(4) *Sang-tsol Zhi-jo: Incense Offering and Auspicious Song for World Peace*

The monks send forth the smoke of incense, which the wind carries into the ten directions as a subliminal force involving peace, harmony and the ways of creative living.

ABOUT DREPUNG LOSELING MONASTERY AND THE LOSELING INSTITUTE

Drepung Loseling Monastery was established near Lhasa, Tibet in 1416 and until the recent Chinese communist invasion stood as the largest monastic institution in the world, housing about 10,000 Buddhist monks as its zenith. After the invasion, and the forced closure and destruction of the monastery, 250 monks managed to escape the holocaust and rebuilt their institution in Karnataka State, India. Over the years, young spiritual aspirants have fled Chinese-occupied Tibet and the ranks of Drepung Loseling have grown to some 2,500.

The Tibetan culture is one of the most ancient on our planet and it is highly endangered as a result of the Chinese communist invasion of their homeland in the 1950s. Because of the wholesale destruction of their heritage there, and the genocidal Chinese policies that have ensued during the Chinese colonization of Tibet, the Tibetans today live in a fragile existence in the refugee camps in India. Our generation could be the last to see their artistic culture in its full richness, integrity and splendor.

The Loseling Institute was formed in Atlanta, Georgia, in 1991, with the Tibetan name Losel Shedrup Ling, as a non-profit religious and educational organization, to serve as the North American seat for Drepung Loseling Monastery.

Following the legacy of Drepung Loseling Monastery, and with the patronage of H.H. the Dalai Lama, the Loseling Institute is dedicated to providing both theoretical and practical knowledge of the Tibetan Buddhist arts and sciences to academic students/researchers and also lay aspirants, within the context of a Tibetan pedagogical framework.

Tour Headquarters—The Mystical Arts of Tibet

764 Miami Circle, Suite 215 Atlanta, GA 30324 (404) 816-5635

The Loseling Institute—Tibetan Buddhist Center

2531 Briarcliff Rd., NE, Suite 101 Atlanta, GA 30329 (404) 982-0051

Drepung Loseling Educational Fund—Monk Sponsorship Program

764 Miami Circle, Suite 215 Atlanta, GA 30324 (404) 816-5510

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, October 19, 1999 - 7:30 P.M.

Provo Central Stake Center

GUEST ARTISTS FROM SWITZERLAND

Esther Sialm, *organ*

Hans Martin Ulbrich, *oboe*

A Musical Journey Through Europe

Between 1500-1750

PROGRAM

Switzerland

Praeludium in la

Hans Kotter
(ca. 1485-1541)

Spanieler Tanz – Hoppertanz

Johannes Weck
(ca. 1492-1536)

Italy

Padoana prima dita la Marucina

Marco Facoli
(16th century)

Bergamasca

Girolamo Frescobaldi
(1583-1643)

Sonata in E Minor

Francesco Geminiani
(ca. 1680-1762)

Adagio

Allegro

Largo

Vivace

Spain

Segundo Tiento de Quarto Tono

Francisco Correa de Arauzo
(1575-1654)

England

The Bells

William Byrd
(1543-1623)

France

Messe pour les Paroisses
Offertoire sur les Grands Jeux

François Couperin
(1668-1733)

Austria

Toccata octava

Georg Muffat
(1653-1704)

Germany

Sonata in C Minor, op. 1, no. 8
Largo
Allegro
Adagio
Bourrée Angloise

George Frideric Handel
(1685-1759)

Vater unser im Himmelreich

Georg Böhm
(1661-1733)

Pièce d'orgue (Fantasia in G), BWV 572

Johann Sebastian Bach
(1685-1750)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, October 19, 1999 - 7:30 P.M.

Madsen Recital Hall

FACULTY RECITAL SERIES

Murray Boren

composer

Assisted by

Jennifer Perkins, *piano*

Ingrid Scherer, *violin*

Program

Sonata No. 2 for Piano

Murray Boren (1979)
(b. 1950)

Ms. Perkins, *piano*

Sonata No. 2 for Violin

Murray Boren (1999)

Ms. Scherer, *violin*



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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Wednesday, October 20, 1999 - 7:30 P.M.

Madsen Recital Hall

GUEST ARTIST

Denis Azabagic, *guitar*

Program

Mr. Azabagic will announce his program.

Co-sponsored by the Guitar Foundation of America and
The BYU Guitar Department



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, October 26, 1999 - 7:30 P.M.

Madsen Recital Hall

GROUP FOR NEW MUSIC

Murray Boren, *director*

Program

Sonata for Clarinet and Bassoon (1922)

Francis Poulenc
(1899-1963)

- I. Allegro
- II. Romance
- III. Finale

Amy Gabbitas, *clarinet*
PJ Woolston, *bassoon*

FLYKT

Robin Julian Heifetz

for Computer and Pre-recorded, Processed Piano (1979/1997)

Eight Etudes and a Fantasy (1950)

Elliott Carter
(b. 1908)

Kristi Ballif, *flute*
Melanie Carter, *oboe*
Adam Ballif, *clarinet*
PJ Woolston, *bassoon*

Pause

The Soldier's Tale (1918)

Igor Stravinsky
(1882-1971)

Eric Samuelsen & Tim Slover, *narrators*

Kevin Giddins, *dancer*
Gwen Tuft, *clarinet*
Winona Fifield, *violin*
Rick Winscot, *trumpet*
Ryan Williams, *trombone*
PJ Woolston, *bassoon*
Trevor Reed, *bass*
Marc DeLuca, *percussion*



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FRÉDÉRIC CHOPIN; TOIL, SORROW AND TRIUMPH

A PIANO FESTIVAL IN COMMEMORATION OF THE
150TH ANNIVERSARY OF THE DEATH OF FRÉDÉRIC CHOPIN



presented by

The Gina Bachauer International Piano Foundation
and Brigham Young University School of Music
College of Fine Arts and Communications
October 18–November 10, 1999

USWEST

Gina
Bach-
auer



FESTIVAL SCHEDULE

October 18	Program at Twin Peaks Elementary School, Granite School District
October 19	Lori Sims, solo recital Brigham Young University, de Jong Concert Hall, 7:30pm \$8 (\$3 off with student ID)
October 20	Lori Sims at Twin Peaks Elementary School Granite School District
October 21	Alexander Peskanov, solo recital Also Lecture/Masterclass Brigham Young University, Madsen Recital Hall, 5:00pm
October 22	Student Recital Brigham Young University, Madsen Recital Hall, 5:00pm Adam Wodnicki, solo recital Brigham Young University, Madsen Recital Hall, 7:30pm
October 25	Program at Upland Terrace Elementary School, Granite School District
October 26	Program at Truman Elementary School, Granite School District
October 27	Program at Upland Terrace Elementary School, Granite School District
October 28	Student Recital/Master Class Brigham Young University, Madsen Recital Hall, 5:00pm
October 30	Massimiliano Frani, Robin Hancock, and Jeffrey Shumway Brigham Young University, de Jong Concert Hall, 7:30pm \$8 (\$3 off with student ID)

- November 2 Ann Schein, solo recital
Brigham Young University, de Jong Concert Hall, 7:30pm
\$8 (\$3 off with student ID)
- November 3 Program at Truman Elementary School, Granite School District

Douglas Humpherys, Jeffrey Shumway,
Irene Peery-Fox and Gayle Smith
Brigham Young University, de Jong Concert Hall, 7:30pm
\$8 (\$3 off with student ID)
- November 4 Ann Schein and Douglas Humpherys
Masterclass/Lecture Student Performers
Brigham Young University, Madsen Recital Hall, 5:00pm
- November 5 Program in the Public Schools, Granite School District
- November 6 Student Recital
Brigham Young University, Madsen Recital Hall, 1:00pm
- November 8 Brigham Young University Philharmonic Orchestra
Brigham Young University, de Jong Concert Hall, 1:00pm
- November 9 Program at Churchill Junior High School, Granite School District

Final Gala Concert with the
Brigham Young University Philharmonic Orchestra
Brigham Young University, de Jong Concert Hall, 7:30pm
\$8 (\$3 off with student ID)
- November 10 Program at Wasatch Junior High School, Granite School District
Brigham Young University Philharmonic Orchestra

In three hundred years of existence, the piano both enchanting and regal, has inspired the widest artistic explorations. No musician has expressed its depths in a more fascinating way than the great Polish patriot, Frédéric Chopin. Join us in celebrating Chopin's sesquicentennial anniversary year as we revere and honor him through his life of
TOIL, SORROW AND TRIUMPH.

Presented by the Gina Bachauer International Piano Foundation
and the Brigham Young University School of Music

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This program is supported by a grant from the Salt Lake City Arts Council, the Utah Arts Council, and the National Endowment for the Arts, Washington, D.C. Additional funding is provided by the Salt Lake County Zoo, Arts and Parks Program.

MASSIMILIANO FRANI

In 1981 the president of the Venice Conservatory of Music assigned Massimiliano Frani the honor of premiering the newly found original manuscript copy of "La lugubre gondola" by Franz Liszt.

Born in Venice, Italy, Frani made his debut at age 12 at the Venice Conservatory of Music, where he graduated with honors in the master's program after studying with Arturo Benedetti Michelangeli's protégé Vincenzo Pertile. After pursuing studies in theater and literature at the Venice University, he received a master's degree in piano performance and pedagogy from Brigham Young University, studying with Paul Pollei.

Winner of national and international awards and scholarships, Frani has performed in North America, Europe, and Asia in cities such as New York, Montreal, Venice, Frankfurt, Hamburg, Budapest, and Tokyo. Frani continues to present recitals, seminars and master-classes in the United States, Canada, Europe and Japan and serves as a jury member for national and international piano competitions. He is currently a member of the American Piano Quartet, a member of the piano faculty at Brigham Young University and the Associate Artistic Director of the Gina Bachauer International Piano Foundation.

He has recorded for national television and radio and has recently released the complete set of Polonaises by Frédéric Chopin on compact disk for the Bachauer Recording Series.

ROBIN HANCOCK

Robin Hancock enjoys the musician's life in which he stays active as a performer, teacher, coach, chamber musician, church musician, and works with wonderful young people. His early training began with his mother and included performing family shows on the BYU Education Week circuit, and with the local USO troupe at Fort Lewis, Washington, during the Vietnam era. He received a Bachelor of Music degree from Central Washington University and a Master of Music in Piano Pedagogy from Brigham Young University.

He continued his studies in Boston receiving a doctorate in piano performance from Boston University, where his specialty was the music of Rachmaninoff. He taught on the faculties at Brookline Music School, and University of Massachusetts, Dartmouth, and was organist for the Christian Science Church.

He is currently coordinator of Keyboard Collaborative Arts and Accompanying Area Division at Brigham Young University and a member of the American Piano Quartet. He and his wife Cheri are the parents of a daughter named Holly.

DOUGLAS HUMPHERYS

Douglas Humpherys won the gold medal at the inaugural Gina Bachauer International Piano Competition and has subsequently served as an adjudicator for the competition. He has concertized in Germany, Italy, Czech Republic, Japan, Canada, and throughout the United States and has appeared as concerto soloist with numerous orchestras including the Utah Symphony

He recently taught as a guest faculty member at the South Bohemia Music Festival in the Czech Republic and presented master classes to the European Piano Teachers Association. He has given concerts and master classes at more than 30 North American universities. As a founding member of the American Piano Quartet, he has performed at the MTNA National Convention and the Festival of the American Liszt Society.

Humpherys completed graduate degrees at the Juilliard School (MM) and the Eastman School Of Music (DMA). His teachers have included Nelita True, Martin Canin and Robert Smith. He is currently an Associate Professor of Piano at the Eastman School of Music and serves as Director of the Eastman Summer Piano Festival. He has recorded a wide variety of repertoire for CD, television, and radio.

KORY KATSEANES

Kory Katseanes, conductor, and violinist, joined the Utah Symphony in 1975 as a violinist, and was appointed Assistant Conductor of the Symphony in 1987. Starting in 1999, he became Director of Orchestras Brigham Young University, while maintaining his title as Assistant Conductor of the Utah Symphony. He received bachelor's and master's degrees from the University of Utah, an Associate Degree from Ricks College, and studied conducting with the distinguished conductor Josef Rosenstock.

Katseanes appears with the Utah Symphony on it's Entertainment, Youth, Family, and Summer Pop Series, and is regularly featured at Abravanel Hall, Deer Valley, and Snowbird, as well as throughout Utah and surrounding states in special performances. He has appeared with guest artists such as the King's Singers, Marvin Hamlisch, The Chieftans, Rosemary Clooney, Ray Charles, Maureen McGovern, and Chet Atkins, among others. In addition, he plays a significant role in the education programs of the Utah Symphony, programming and conducting a major portion of the concerts the orchestra performs in Utah's schools.

For several years he was the Music Director of the Utah Virtuosi, a professional chamber orchestra in Salt Lake City, performing many acclaimed concerts with guest artists Joanne Ottley, Reid Nibley, Andres Cardenes, and the Jenson-Woodbury Duo. He has conducted performances with renowned dance companies such as Rudolph Nureyev and Friends, Repertory Dance Theater and the Twin Cities Ballet. He has been on the faculties of Illinois Wesleyan University, Ricks College, and the Violin Making School of America, and teaches violin, and coaches chamber music in his home.

As Director of Orchestras at BYU, Katseanes oversees the nearly three hundred students enrolled in university orchestras, and conducts the BYU Philharmonic, the BYU School of Music's premier symphony orchestra, and the BYU Chamber Orchestra, which represents the university in its regularly scheduled tours around the world.

IRENE PEERY-FOX

Irene Peery-Fox received her doctorate from the Peabody Conservatory of John Hopkins University, where she studied with Leon Fleisher. Before her doctoral work, she earned Bachelor of Music and Master of Science degrees from The Juilliard School, studying with Irwin Freundlich, Janeanne Dowes, and Ilona Kabos. She also earned an ARCT degree from the Royal Conservatory in Toronto and Performing Arts Degree from the University of Alberta, Edmonton. She has won numerous piano contests. Twice she was the winner of the International CBC Talent Festival Contest. She also won the Alaska Music Traits Concert Tour. She has received four Ford Foundation Grants, Four Canada Council grants, and INCO grant, and five full-time Juilliard School scholarships for piano study. Her many concerto appearances include performances with orchestras in Montreal, Toronto, Salt Lake City, Winnipeg, Edmonton, Victoria, Calgary, Provo, and Lethbridge. She has performed solo recitals in Canada, the United States (including Carnegie Hall), and Europe, chamber recitals at Carnegie Hall and the Metropolitan Museum of Art in New York. She has also performed for radio and television on the NBC, CBC, and BBC networks.

Peery-Fox was formerly a faculty member at the Peabody Conservatory of Johns Hopkins University, Preparatory Division. Currently, she serves on the Brigham Young University piano faculty. Her students have been frequent prizewinners in international, national, state, and local competitions. She is listed in the Canadian Dictionary of Music and Musicians and in Outstanding Young Women of America.

ALEXANDER PESKANOV

Alexander Peskanov has performed at the Wolf Trap, Aspen, Seattle, Grant Park, Newport, Vancouver, Saratoga, Flagstaff and Mexico's Monterey festivals. Among the illustrious

musicians with whom he has collaborated are Mstislav Rostropovich, Maurice Andre, Jean-Pierre Rampal and Yo-Yo Ma. In recent seasons he has appeared with the Houston Symphony in performances of Rachmaninoff's Concerto No. 2 and with the Saint Louis Symphony performing Beethoven's Emperor Concerto. Also, he appeared in coast-to-coast recitals, including the Van Cliburn Foundation Series, the Gina Bachauer Piano Festival and the Xavier Piano Series.

During the 1999/2000 season, Alexander Peskanov will appear as soloist with the National Symphony Orchestra of Costa Rica, the Western Piedmont Symphony and at the Mozart Festival in Woodstock, Illinois. As solo recitalist he will appear in South Carolina, Tennessee, Maryland, Virginia, Idaho, Utah, Long Island, and on the Bargemusic Series in New York, as well as in recital with cellist Dmitry Yablonsky in Los Angeles.

ANN SCHEIN

Pianist Ann Schein made her debut in 1962 at Carnegie Hall. Since that time her career has taken her to 60 countries throughout the world, including major American and European music centers. She has performed with such conductors as George Szell, Alfred Wallenstein, James Levine, Seiji Ozawa, and David Zinman, as well as with such orchestras as the New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, and Baltimore Symphony Orchestra.

In 1980 Ann Schein extended the legacy of her teachers (Arthur Rubinstein, Dame Myra Hess, and Mieczyslaw Munz) by presenting the complete major Chopin repertoire in six sold-out performances at Lincoln Center's Alice Tully Hall-the first Chopin cycle heard in New York City in 35 years,

Schein performs chamber music with leading ensembles such as the Cleveland and American String Quartets and with instrumentalists such as Elmar Oliveira, Ralph Kirshbaum, Philip Setzer, and Paul Sperry. She has also given master classes and lectures across the United States and this season has performed in North Carolina, Texas, Colorado, Maryland, Virginia, and Washington, D.C., in a combination of recitals, concertos, and chamber music. She is on the piano faculty at the Peabody Conservatory of Music and is an artist-faculty member of the Aspen Music Festival.

JEFFREY SHUMWAY

Jeffrey Shumway is a Professor of Piano and Head of Keyboard Studies at Brigham Young University. In 1976 he received his Bachelor's Degree from BYU, earning the Most Outstanding Pianist and Most Outstanding Musician awards. In 1977 he was the second prizewinner of the Gina Bachauer International Piano Competition. He then received a Master of Music degree from the Juilliard School of Music, where he studied with Irwin Freundlich. In 1981 he received a doctorate with high honors from Indiana University.

In addition to performing solo and chamber music extensively, Mr. Shumway is a member of the internationally renowned American Piano Quartet, which has performed and recorded throughout Europe, Canada, the Far East, and the United States. He is also a member of the Escalante Trio, and performs regularly with his duo piano partner, Del Parkinson. Last year they recorded a compact disc celebrating the music of Gershwin.

LORI SIMS

Lori Sims is the Gold Medal Winner of the 1998 Gina Bachauer International Piano Competition. Hailed by the audience and critics in Abravanel Hall, she is also the recipient of the Brahms-Schubert Award presented for the best performance of these two composers during the Quarterfinal Round.

A native of Colorado, she holds degrees from the Peabody Conservatory, Yale University, and an Artist Diploma from the Hochschule für Musik und Theater in Hannover, Germany. Her teachers have included Leon Fleisher, Daniel Pollack, Claude Frank, and Arie Vardi.

Sims has appeared as soloist with the Indianapolis Symphony Orchestra, Israel Philharmonic, and Denver Chamber Orchestra. Her solo recitals include appearances at the Chicago Cultural Center, Krannert Center for the Performing Arts, the Indianapolis Museum of Art, and the Schloss Stade and Listerturm.

Ms. Sims has won several prizes, including First Place at the Mendelssohn Competition in Berlin and the Woolsey Hall Concerto Competition at Yale University. In 1993, she won the American Pianists Association National Piano Competition, resulting in a three-year fellowship, which included performance opportunities throughout the United States. Lori Sims was previously on the faculty of the University of Illinois and is currently a member of the faculty at Western Michigan University. She has recorded for the Deutschland Radio, Berlin and will soon record a Compact Disk for the Bachauer Recording Series.

GAYLE SMITH

Concert cellist Gayle Smith began her career as a soloist in Russia after becoming a finalist at the 1970 International Tchaikovsky Competition. She began playing cello at the age of 9. She went on to study with Pablo Casals in San Juan, Puerto Rico and perform in his master classes at the University of California, Berkeley, and the Marlboro Festival in Vermont. Gayle Smith graduated from the University of California, Los Angeles, with a Bachelor of Arts Degree in art history. While attending university she studied with Gregor Piatigorsky at the University of Southern California's Institute for Special Musical Studies, studied with Prof. Peter Grummer, attended the Royal Academy of Music in London, and the Guildhall School of Music studying with William Pleeth.

In 1971 Gayle Smith gave debut recitals in London, Vienna and New York at Alice Tully Hall in Lincoln Center. Gayle Smith's concerts have taken her worldwide, from across the USA and throughout much of Europe to Australia, New Zealand, Africa and Asia. She has taught at four universities, including the University of California at Irvine, the University of Utah, Canterbury University in Christchurch, New Zealand, and Brigham Young University in Utah. She presently teaches at Brigham Young University and performs regularly at the Park City International Music Festival in Utah.

Ms. Smith has recorded for Bay Cities and Genesis record companies. She is listed in several publications including the International Who's Who in Music, and Men and Women of Achievement.

ADAM WODNICKI

Polish-born artist Adam Wodnicki has received international critical acclaim. His repertoire emphasizes Chopin and the great Romantic composers and encompassing the entire spectrum of 20th-century music.

Wodnicki has concertized throughout North America, Europe and the Far East. He has appeared in such musical centers as Cracow, Warsaw, Helsinki, Chicago, Los Angeles, Boston, New York, Tokyo, Singapore and Taipei. Recent appearances include performances in Tokyo; at the Arundel Festival in England; at the Paderewski Festival in Warsaw, and with the Cracow Philharmonic; recital at the South Bohemia Festival in Bechyne, Czech Republic, as well as the Shenyang Music Festival in China. Since 1991 he has returned yearly to his native Poland for highly successful tours; his appearance at the Paderewski Festival in Cracow was described by the press as a "pianistic sensation" (*Czas Krakowski*).

In the area of new music, Wodnicki has contributed through commissioning and recording new works and through his support of numerous solo and chamber music works by American and Polish composers. The pianist also devotes considerable energy to chamber music and accompanying and has collaborated with many musicians. Wodnicki's recordings can be heard on the Muza, Folkways, Centaur, Wergo, Altarus, and Klavier labels. ❖

TUESDAY, OCTOBER 19, 1999

7:30 P.M.

DE JONG CONCERT HALL

HARRIS FINE ARTS CENTER

LORI SIMS, PIANO

Ballade in G Minor, Op. 23

Frédéric Chopin
(1810–1849)

Barcarolle, Op. 60

Polonaise in F-sharp Minor, Op. 44

Waltz in G-Flat Major, Op. 70, No. 1

Waltz in D-Flat Major, Op. 54, No. 1

Waltz in A-Flat Major, Op. 42

Intermission

Sonata in B Minor, Op. 58

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto



THURSDAY, OCTOBER 21, 1999

5:00 P.M.

MADSEN RECITAL HALL

HARRIS FINE ARTS CENTER

ALEXANDER PESKANOV, PIANO

Etudes, Op. 10

Frédéric Chopin
(1810–1849)

Etudes, Op. 25

FRIDAY OCTOBER 22, 1999

7:30 P.M.

MADSEN RECITAL HALL

HARRIS FINE ARTS CENTER

ADAM WODNICKI, PIANO

Three Early Polonaises

Frédéric Chopin
(1810–1849)

G Minor (1817)

B-flat Major (1817)

A-flat Major (1821)

Polonaise-Fantasie in A-flat Major, Op. 61

Andante Spianato and Grande Polonaise, Op. 22

Ballade in G Minor, Op. 23

Scherzo in C-Sharp Minor, Op. 39

Intermission

Hexameron

Franz Liszt
(1811–1885)

SATURDAY, OCTOBER 30, 1999

7:30 P.M.

DE JONG CONCERT HALL

HARRIS FINE ARTS CENTER

ROBIN HANCOCK, PIANO

Scherzo in E Major, Op. 54

Frédéric Chopin
(1810–1849)

Berceuse, Op. 57

Andante Spianato and Grande Polonaise Brillante, Op. 22

MASSIMILIANO FRANI, PIANO

Polonaise in C-Sharp Minor, Op. 27, No. 1

Polonaise in E-Flat Minor, Op. 27, No. 2

Polonaise in A Major, Op. 40, No. 1

Polonaise in C Minor, Op. 40, No. 2

Polonaise in A-Flat Major, Op. 53

JEFFREY SHUMWAY, PIANO

Sonata in B-Flat Minor, Op. 35

Grave—Doppio movimento

Scherzo

Marche Funèbre

Finale: Presto

TUESDAY, NOVEMBER 2, 1999

7:30 P.M.

DE JONG CONCERT HALL

HARRIS FINE ARTS CENTER

ANN SCHEIN, PIANO

Polonaise-Fantasie in A-flat Major, Op. 61

Frédéric Chopin
(1810–1849)

Mazurkas, Op. 59

A Minor

A-Flat Major

F-Sharp Minor

Sonata in B Minor, Op. 58

Allegro Maestoso

Scherzo – Molto vivace

Largo

Finale – Presto non tanto

Intermission

Preludes, Op. 28

WEDNESDAY, NOVEMBER 3, 1999

7:30 P.M.

DE JONG CONCERT HALL

HARRIS FINE ARTS CENTER

JEFFREY SHUMWAY, PIANO

Impromptu in A-Flat Major, Op. 29

Frédéric Chopin
(1810–1849)

Impromptu in F-Sharp Major, Op. 36

Impromptu in G-Flat Major, Op. 51

Fantasia-Impromptu in C-Sharp Minor, Op. 66

DOUGLAS HUMPHERYS, PIANO

Ballade in F Major, Op. 38

Fantasy in F Minor, Op. 49

**IRENE PEERY-FOX, PIANO
GAYLE SMITH, CELLO**

Sonata for Cello and Piano in G Minor, Op. 65

Allegro moderato

Scherzo

Largo

Finale: Allegro

TUESDAY, NOVEMBER 9, 1999

7:30 P.M.

DE JONG CONCERT HALL

HARRIS FINE ARTS CENTER

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

KORY KATSEANES, DIRECTOR

MASSIMILIANO FRANI, PIANO

Suite from *Der Rosenkavalier*

Richard Strauss
(1864–1849)

Concerto in E Minor, Op. 11

Frédéric Chopin
(1810–1849)

Allegro maestoso

Romance: Larghetto

Rondo: Vivace

Intermission

Symphony No. 7 in A Major, Op. 92

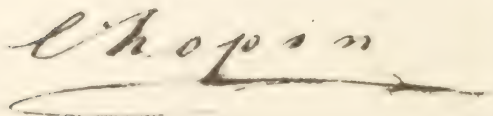
Ludwig van Beethoven
(1770–1827)

Poco Sostenuto–Vivace

Allegretto

Presto

Allegro con brio

A stylized, handwritten signature of the name "Chopin" in a cursive script, with a long, sweeping underline that extends to the right.

PARTICIPATING PUBLIC SCHOOLS

Olympus High School
Churchill Junior High School
Evergreen Junior High School
Wasatch Junior High School
Truman Elementary School
Twin Peaks Elementary School
Upland Terrace Elementary School

COORDINATOR OF PUBLIC SCHOOL PROGRAM FOR THE FESTIVAL:

Cyndy Cannell

STUDENT PERFORMERS

The following students will participate as performers in Student Recitals, School Programs, masterclasses and lecture demonstrations during the Festival.

Tara Adamson	Valerie Jones
Rebecca Arnott	Leslie Kressin
Bonnie Ashby	Catherine Larsen
Amy Astle	Kalotini Latu
Wendy Astle	Mafileo Latu
Christopher Beesley	Theodore Lee
Nedra Bellon	Deborah Litster
Jonathan Bowman	Amy Merkley
Julee Burnett	Larisa Mikesell
Denae Cenatiempo	Charlotte Miller
Richard Chang	Marilyn Nelson
Karen Chapman	Rebecca Nibley
Camilla Cheney	Amanda Nixon
Rebecca Cook	Daniel Olsen
David Coombs	Christie Peery-Skousen
Stephanie Cousins	Jennifer Perkins
Leslie Curtis	Karen Rogers
Katherine Davidson	Melinda Romney
Christina Dayton	Sarrah Rudd
Kathryn Denos	Tracy Sargeant
Melanie Dewey	Rachel Skousen
Christine Farnsworth	Katrina Skousen-Gabbittas
Masafumi Fukuda	Allison Sowards
Marissa Erikson	Aleesa Sutton
Alicia Kaelin	Jill Swenson
Melissa Haney	Yuko Takahata
Audrey Hawkins	Stephanie Talbot
Tara Haynes	Emily Taylor
Melinda Holt	Jessica Taylor
Cecilia Hone	July Thomas
Elise Hoyt	Natalie Thomas
Spencer Holt	Emily Weed
Autumn Humphries	Jedda Whetten
Mika Inouye	Christine Wilk
Lisa Jensen	

ORGANIZING COMMITTEE

GINA BACHAUER INTERNATIONAL PIANO FOUNDATION

Paul Pollei, *Founder and Artistic Director*

Massimiliano Frani, *Associate Artistic Director*

Kent Acomb, *Chairman of the Board of Trustees*

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Andrea Barnes, *Vice-President, Board of Trustees*

Dane Pearson, *Secretary, Board of Trustees*

Gina Bachauer International Piano Foundation

P.O. Box 11664

Salt Lake City, Utah 84147

Tel. (801) 521-9200

Fax (801) 521-9202

Web: www.Bachauer.com

e-mail: gina@bachauer.com

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC

David Randall, *Director*

Jeffrey Shumway, *Piano Faculty and Coordinator of Keyboard Division*

Paul Pollei, *Piano Faculty and Coordinator of Graduate Keyboard Studies*

Irene Peery-Fox, *Piano Faculty and Coordinator of Pedagogy Studies*

Marlene Bachelder, *Piano Faculty and Coordinator of Non-Major Keyboard
Studies*

Robin Hancock, *Piano Faculty and Coordinator of Accompanying and
Chamber Music*

Massimiliano Frani, *Piano Faculty*

Mona Smith, *Piano Faculty*

Harvey Rich, *Piano Faculty*



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, October 21, 1999 - 7:30 P.M.

Madsen Recital Hall

ORPHEUS WINDS

Kristine Parker, *flute*
Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Laurence Lowe, *horn*
Roger Hicks, *bassoon*

Program

Quintet No. 1

Allegro Maestoso
Larghetto Cantabile
Allegretto Gratoso

Giovanni Giuseppe Cambini
(1746-1825)

Musica Leggera

Preludio
Notturmo
Scherzino
Aria
Postludio

Rudolf Maros
(b. 1917)

Intermission

Woodwind Quintet (1958)

Slow
Fast
Slow
Fast and brilliant

Leslie Bassett
(b. 1923)

Quintette En Ut

Allegro
Andante
Allegro scherzando
Adagio
Allegro vivace

Claude Arrieu
(b. 1903)



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COLLEGE OF FINE ARTS AND COMMUNICATIONS

Jim Murphy, Assistant Dean

801-378-2565

e-mail: jim_murphy@byu.edu

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, October 23, 1999 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Shane Warby
baritone

Student of
Clayne Robison

Assisted by
Robin J. Hancock, *piano*
Tracy Warby, *soprano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Si, tra i ceppi, from *Bernice*
Cara Sposa, from *Rinaldo*

George Frideric Handel
(1685-1759)

From *Liederkreis, op. 39*

Robert Schumann
(1810-1856)

1. In der Fremde
3. Waldesgespräch
7. Auf einer Burg
8. In der Fremde
9. Wehmut
12. Frühlingsnacht

O vin, dissipe la tristesse from *Hamlet*

Ambroise Thomas
(1811-1896)

Na Nivy Zholtie
Moya Balovnitsa

Peter Ilyich Tchaikovsky
(1840-1893)

Lydia
Clair de Lune

Gabriel Fauré
(1845-1924)

Happy is the Man
The God of Love My Shepherd Is

Eric H. Thiman
(1900-1975)

From *Evening Primrose*

If you can find me, I'm here

I Remember

When?

Take Me to the World

Stephen Sondheim
(b. 1930)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



• vocal playful and raw • new york times • dance magazine "he is one of the most mesmerizing performers in contemporary dance"

• David Dorfman Dance •

• "wry humor and eccentric, athletic movement" • time out magazine • "complex"

7:30PM
NOVEMBER 23, 1999
DE JONG CONCERT HALL
HARRIS FINE ARTS CENTER
BRIGHAM YOUNG UNIVERSITY



DAVID DORFMAN DANCE

DAVID DORFMAN JEANINE DURNING CURT HAWORTH

HETTY KING JENNIFER NUGENT LISA RACE TOM THAYER

WILL KNAPP
Production Stage Manager

HENRY LILES
General Manager

TOM THAYER
Company Manager

ABOUT THE COMPANY

Since its founding in 1985, David Dorfman Dance has performed extensively in New York City and throughout North and South America, Great Britain, and Europe. In recent seasons, the company has presented debut engagements in Germany (Internationales Sommertheater Festival Hamburg), Canada (Harbourfront Centre, Toronto), Brazil (Festival Internacional de Londrina), Greece (Kalamata International Dance Festival), and Denmark (Dansescenen). David Dorfman and the company, its dancers and artistic collaborators, have been honored with six New York Dance and Performance ("Bessie") Awards.

Recent projects have included the creation of two new company works by David Dorfman: *A Cure for Gravity*, set to music by popular composer and recording artist Joe Jackson, and *Gone Right Back*, to music by Mr. Dorfman, Elaine Buckholtz, and Shannon McGuire; the premiere of *Job*, the third in a series of duets co-created by Mr. Dorfman and the company's frequent guest artist Dan Froot; and *Point of Origin*, an improvisation project developed and presented in collaboration with Mark Taylor and Pittsburgh Dance Alloy. Mr. Dorfman's newest work, *Subverse*, received its world premiere at the American Dance Festival in Durham, North Carolina this past July. Upcoming creative projects include a new company work to a commissioned score by composer Amy Denio, scheduled to receive its New York premiere at the Brooklyn Academy of Music's Next Wave Festival 2000, and *Shtick*, a new David Dorfman/Dan Froot collaboration.

Community-based projects play an important role in the life of the company. *In Out of Season (The Athletes Project)* and *Familiar Movements (The Family Project)*, the seven members of the company rehearse over a two-week period with groups of volunteer athletes or family members selected from the communities to which the company tours and together with the volunteer performers present a finished work at the end of the residency on a program with other company repertory. By the end of the 1999-2000 season, the two projects will have been presented a total of 29 times in 15 states and two foreign countries. A new project, *No Roles Barred*, received its world premiere at the Colorado Dance Festival in Boulder this summer.

Highlights of the 1999-2000 season include a major statewide residency in North Carolina, with multi-week stays in Durham (American Dance Festival), Boone, Greensboro, Asheville, and Chapel Hill; repertory performances in Minnesota, Utah, Pennsylvania, and New Jersey; presentations of *The Family Project* in Boone and Asheville and *No Roles Barred* in Greensboro and Miami, Florida; and an eight-performance run of David Dorfman and Dan Froot's *Live Sax Acts* at Dance Theater Workshop in New York. ★

GONE RIGHT BACK

(Premiere: The Joyce Theater, New York City, February 25, 1997)

CHOREOGRAPHY AND TEXT

by David Dorfman

in collaboration with David Dorfman Dance

MUSIC

by Elaine Buckholtz, David Dorfman, and Shannon McGuire

in collaboration with Amy Denio and Dan Froot

COSTUMES

by Kasia Walicka Maimone and Stephanie S. Kim

Lighting design by Stan Pressner

PERFORMED BY

David Dorfman Jeanine Durning Curt Haworth

Hetty King Lisa Race Tom Thayer

MUSICIANS ON TAPE

Elaine Buckholtz (pantar, vocals)

Amy Denio (bass, saxophone, accordion, vocals)

David Dorfman (keyboards, vocals)

Dan Froot (saxophones)

Shannon McGuire (violin, drums)

The creation and production of *Gone Right Back* were made possible, in part, by a generous contribution from The Greenwall Foundation. The music, movement, and concept of *Gone Right Back* were explored during teaching residencies at the American Dance Festival and the Bates Dance Festival and were nurtured during the development and presentation of *Sirens*, commissioned by Uppercut Danse Teater, Dansescenen, and Skolen for Moderne Dans i Danmark, all in Copenhagen. *Gone Right Back* was first staged during a residency at Texas Woman's University, Denton, Texas.

intermission

WHAT I KNOW ABOUT CATS

(1998)

Created and performed by David Dorfman

Costume by Kasia Walicka Maimone

Lighting design by Chloë Z. Brown

(with special thanks to D)

Slide for *What I Know About Cats* prepared by Jim Ford, graphics/photo specialist at the State University of New York at Oswego. Special thanks to Doug Elkins, Sean Curran, and to Mindy Ostrow at SUNY-Oswego.

intermission

A CURE FOR GRAVITY

(Premiere: Carver Community Cultural Center, San Antonio, Texas, November 1, 1997)

CHOREOGRAPHY

by David Dorfman in collaboration with David Dorfman Dance

MUSIC

by Joe Jackson

COSTUMES

by Liz Prince

SET

by Andy Benavides

LIGHTING DESIGN

by Chloe Z. Brown

PERFORMERS

David Dorfman Jeanine Durning Curt Haworth
Hetty King Lisa Race Tom Thayer

I. PRELUDE

Solo Violin: Nadja Salerno-Sonnenberg

Bongos: Joe Jackson

II. "ANGEL"

Vocals: Dawn Upshaw, Suzanne Vega, Joe Jackson

Violin: Mary Rowell

Viola: Allison Cornell

Congas and Bongos: Sue Hadjopoulos

III. "TUZLA"

Vocals: Joy Askew, Dawn Upshaw, Joe Jackson

Avatar Rainbow Coalition

IV. "PASSACAGLIA/A BUD AND A SLICE"

Vocals: Brad Roberts, Joe Jackson

Bassoon: Judy LeClair

V. "FUGUE 2/SONG OF DAEDALUS"

Solo Violin: Nadja Salerno-Sonnenberg

Vocal: Joe Jackson

Selections from Joe Jackson's album *Heaven & Hell*, released on SONY Classical in September 1997, are used courtesy of Joe Jackson. The creation of *A Cure for Gravity* was made possible by generous assistance from The National Dance Residency Program (NDRP), a program underwritten by The Pew Charitable Trusts and administered at the New York Foundation for the Arts; the New England Foundation for the Arts (National Dance Project) with major support from the National Endowment for the Arts; Jerome Foundation; and The Harkness Foundation for Dance. The movement and concept for *A Cure for Gravity* were explored during teaching residencies at the American Dance Festival Winter Intensive in New York City and the Tisch Dance Summer Residency Program at New York University and were nurtured during the development and presentation of *Tower*, commissioned by the American Dance Festival through the Lila Wallace-Reader's Digest Program for Leading Dance Centers, with additional support from the National Endowment for the Arts, the Philip Morris Companies Inc. New Production Fund, and The Mary Duke Biddle Foundation.

David Dorfman would like to recognize the enormous creative contributions made to the company's work by Jeanine Durning, Curt Haworth, Hetty King, Jennifer Nugent, Lisa Powers, Lisa Race, Tom Thayer, Andy Benavides, Chloë Brown, Elaine Buckholtz, Amy Denio, Dan Froot, Joe Jackson, Shannon McGuire, Stan Pressner, Liz Prince and Kasia Walicka Maimone. ✪

WHO'S WHO IN THE COMPANY

DAVID DORFMAN, a native Chicagoan, has been honored with four fellowships from the National Endowment for the Arts. He is also the recipient of two New York Foundation for the Arts fellowships, an American Choreographer's Award, the first Paul Taylor Fellowship from The Yard, and a 1996 New York Dance & Performance Award ("Bessie") for David Dorfman Dance's community-based project *Familiar Movements (The Family Project)*. Mr. Dorfman's choreography has been produced in New York City at venues ranging from The Joyce Theater to The Kitchen, Dance Theater Workshop, Danspace Project/St. Mark's Church, P.S. 122, and Dancing in the Streets. His work has been commissioned widely in the U.S. and in Europe, most recently by the American Dance Festival, through the Doris Duke Awards for New Work, the African American Dance Ensemble (Durham, NC), and Ballethnic Dance Company of Atlanta. An avid fan of collaboration and collective processes, Mr. Dorfman is pleased to tour an evening of solos and duets, *Live Sax Acts*, with friend and collaborator Dan Froot, and a half-evening duet, *Menne Awn Frauen*, created with longtime colleague and friend Stuart Pimsler. Mr. Dorfman has been guest artist at numerous institutions across the country and abroad, including the American Dance Festival, Bates Dance Festival, Dansens Hus (Copenhagen), Cornish College of the Arts (Seattle), the University of Colorado at Boulder, and New York University's Tisch Dance Summer Residency Program. During the 1999-2000 season, he will conduct teaching residencies at the University of Minnesota and at Arizona State University in Tempe. As a performer, he has toured internationally with Kei Takei's Moving Earth and Susan Marshall & Co. Mr. Dorfman holds an MFA degree in dance from Connecticut College and a BS degree in business administration from Washington University, St. Louis. He would like to thank long-time mentors Martha Myers and Daniel Nagrin for taking a chance, and rescuing him from counting leisure suits in St. Louis and his dad Oscar for teaching him the meaning of a good joke.

JEANINE DURNING grew up in Cornwall, NY, where she began her dance studies at the local studio. She went on to the Boston Conservatory for two years before continuing her studies at NYU's Tisch School of the Arts, where she received her BFA in dance. Since then, Durning has been involved in New York dance, performing, and choreographing. Her work has been presented in New York through programs at Dance Theater Workshop, P.S. 122, and Danspace at St. Mark's Church, among others. Jeanine has had the pleasure of working with several choreographers, including Lance Gries, RoseAnne Spradlin, Jon Kinzel, Zvi Gotheiner, and Wendy Perron. Jeanine has been a member of David Dorfman Dance since 1993.

CURT HAWORTH is an expatriate Californian who has lived in New York City since 1988. He received a BA degree in creative writing from the University of California at Santa Cruz and a MFA in dance from NYU's Tisch School of the Arts. Curt enjoys creating performance pieces, and his work has been shown in New York, Vermont, and Bratislava, Slovakia. He is also a free-lance dance instructor. Curt is currently working with Lisa Race and has been a member of David Dorfman Dance since 1990.

HETTY KING is a native New Yorker and a graduate of both the H.S. of Performing Arts and NYU's Tisch School of the Arts. She was an original member of the Ralph Lemon Company from 1985-1992. She has also worked in the companies of Marta Renzi, Victoria Marks, Bebe Miller, Bill Young, Allyson Green, Paul Langland/Brendan McCall, and Montreal-based choreographers Tedi Tafel, Irene Stamou, and Andrew Harwood. Ms. King also creates her own work, which has been seen throughout Canada and in New York. She is a Certified Movement Analyst and certified practitioner of the Topf technique. She joined David Dorfman Dance in May 1997. May my dancing honor the memory of my teacher Nancy Topf.

JENNIFER NUGENT is originally Miami, Florida, where she had the pleasure of performing with Gerri Houlihan & Dancers and Mary Street Dance Theatre (Dale Andree, Artistic Director), and sharing artistic direction with Barbara Sloan in Duo Da Da dance theater. Jennifer has performed and taught at the American Dance Festival and Hollins College in Roanoke, Virginia. While in New York, she has had the fulfilling opportunities to work with Shen Wei, Lisa Race, Nina Winthrop, Yin Mei, and Daniel Lepkoff. Jennifer made her debut with David Dorfman Dance this past summer.

LISA RACE has been dancing with David Dorfman Dance since 1989. In September 1995, she was honored with a New York Dance & Performance Award ("Bessie") for sustained achievement with the company. She has also danced with Sara Pearson/Patrik Widrig Co. Her work as a choreographer has been presented at Dance Theater Workshop, Movement Research at Judson Church, The Kitchen, and Danspace Project/St. Mark's Church. She teaches in New York at Trinity College Performing Arts at La Mama, Movement Research, and Dance Space Inc., and she has been on the faculty of the American Dance Festival for the past three summers. Lisa grew up dancing in New Jersey and graduated from Rutgers University with a BA degree in dance.

TOM THAYER won a 1997 New York Dance & Performance Award ("Bessie") for his work with David Dorfman, with whom he has been working since 1990. He has danced with numerous other companies as well, including Blondell Cummings, Dan Wagoner, Mel Wong, and Ann Ludwig. As a teacher, he has taught at various institutions around the United States and internationally, including the Salvador International Festival of Dance (Brazil), State School of Dance and Isadora Duncan Dance Research Center (Greece), Movement Research (NYC), Dance Space Inc. (NYC), Abizaid Arts (NYC), and creative movement for children at the Walden Lincoln School (NYC). Tom would like to thank David for his commitment to the group decision process, allowing each dancer to grow artistically as an individual.

CHLOË Z. BROWN (lighting designer) is delighted to be entering her fifth season with David Dorfman Dance. Her work in the dance and theater community has given her the opportunity to travel the world, lighting things up wherever she goes. Some of the artists she has travelled with include David Dorfman, Lisa Race, Dan Froot, Marty Pottenger, Doug Elkins, Susan Marshall, Michael Moschen, Merce Cunningham, The Daring Project, Eric Bogosian, and Jennifer Blaine. She loves her work.

ANDY BENAVIDES (set designer) is a multi-media artist. His talents extend from the conceptual, to the structural, to the contemporary. He has conceptualized and applied work in theater, film, and graphic design and has exhibited his paintings throughout the United States. Although he has achieved commercial success and recognition through a national clientele and sponsorship, his focus remains in the area of painting. Benavides graduated from the University of North Texas with a degree in fine arts. He currently lives and works in San Antonio.

ELAINE BUCKHOLTZ (composer), musician and composer, is best known for her long-time collaboration with the west coast performance group Contraband, as a primary musician and visual designer. She has also worked musically with Joe Goode Performance Group, Beth Custer, Kim Epifano, Joanne Nerenberg, and David Dorfman Dance. She has just finished her first CD recording, *horse in the window*, with her new group, Motion Vehicle.

JOE JACKSON (composer) was born in Burton-on-Trent, England, on August 11, 1954, but grew up in the south coast naval town of Portsmouth. At the age of 11, he took up the violin in order to escape school sports, but soon fell in love with music, switched to the piano, and started composing. Although his musical hero was Beethoven, he also loved pop and jazz, and started playing in public from about the age of 16--first solo piano in pubs and restaurants, then in rock, pop, and jazz groups. After graduating from the Royal Academy of Music in London, he plunged into the rock world, first with a band called Arms and Legs, and then with his own band. His albums include *Look Sharp and I'm The Man* (1979), *Beat Crazy* (1980), *Jumpin' Jive* (1981), *Night and Day* (1982), *Body and Soul* (1984), *Big World* (1986), *Will Power* (1987), *Blaze of Glory* (1989), *Laughter and Lust* (1991), and *Night Music* (1994). Two of his eight film scores have also been released on record: *Mike's Murder* (1983) and *Tucker--The Man and his Dream* (1988). Jackson now describes himself as being "retired from the pop world--just not playing by those rules any more," a composer finally drawing on the full range of his talent. His latest album *Heaven & Hell* was released on SONY Classical in September 1997.

SHANNON MCGUIRE (composer) has performed throughout the US and Europe with Wim Vandekeybus Co. and the multi-disciplinary performance group Contraband and for the past six years has co-directed *Knee Jerk Dance Project* in San Francisco. A self-taught fiddler and drummer, she played for several years in the San Francisco folk-punk band *Bedlam Rovers* and recently formed *Madam Hussein*, an "experimental jazz-punk-noise" trio.

STAN PRESSNER (lighting designer) has created the lighting for dance, theatre, opera, and music events on five continents. His work can be found in the repertoires of, among others, New York City Ballet, Lyon Opera Ballet, Bill T. Jones/Arnie Zane, Ralph Lemon, Bayerische Staatsballet, Geneva Ballet, Boston Ballet, Stephen Petronio, and Netherlands Dance Theatre. Recent projects include *Light Shall Lift Them* (Brooklyn Academy of Music Next Wave Festival), *Four Symphonies* (Geneva Opera Ballet), *The Family Business* (Mark Taper Forum), *Inside the Actor's Studio* (Bravo), and Robert Lafosse's *Rags*. Mr. Pressner received a 1988 Bessie Award for cumulative achievement and 1988, 1991, 1994, and 1995 American Theatre Wing Design Award nominations. He has come to prefer Stein.

LIZ PRINCE's (costume designer) recent design credits include Bebe Miller's *Going to the Wall*, Mark Dendy's *Dream Analysis*, Ralph Lemon's *Geography*, and Bill T. Jones's *We Started Out Early ... Visibility Was Poor*. She has worked extensively with Mr. Jones, designing a number of pieces for his company as well as productions he created for Boston Ballet and the Berlin Opera Ballet. Other past credits include Meg Stuart's *Remote* for White Oak Dance Project, Gerard Alessandrini, and two ballets created by Mark Dendy for Pacific Northwest Ballet. The costume designer for *A Cure for Gravity*, she has also designed costumes for David Dorfman's *Area of Detail/Desired Effect*, *Horn* (co-created by Dorfman and Dan Froot), and *Sky Down*. Prince's costumes have been exhibited at the Cleveland Center for Contemporary Art, the New York Public Library for the Performing Arts, and the Whitney Museum at Philip Morris. She received a 1990 New York Dance and Performance Award ("Bessie") for costume design.

KASIA WALICKA MAIMONE (costume designer) designs for theatre, film, and her own fashion line. She has designed for Mikhail Baryshnikov's White Oak Dance Project, Donald Byrd/The Group, Blondell Cummings, Via Theatre, and Sarah Skaggs. Her latest projects include the Philip Glass opera *Les Enfants Terribles*, choreographed and co-directed by Susan Marshall, for which Ms. Maimone won a 1997 New York Dance & Performance ("Bessie") Award for costume design; *Heroes*, choreographed by Twyla Tharp; *The Changeling*, directed by Robert Woodroof; the films *Side Streets*, directed by Tony Gerber and produced by Merchant Ivory, and *Florentine*, directed by Nick Stagliano and produced by American Zoetrope; and Susan Marshall's *The Most Dangerous Room in the House*, for the 1998 BAM Next Wave Festival. For David Dorfman Dance, she has designed costumes for *Hey, approaching no calm, counting laughter, Brace, Gone Right Back*, and *What I Know About Cats*. ♣

DAVID DORFMAN DANCE / ART SWEATS, INC.

140 Second Avenue, #503

New York, NY 10003

Tel (212) 677-2503 Fax (212) 777-3923

e-mail: artsweats@aol.com

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David Dorfman and David Dorfman Dance gratefully acknowledge public funding support from the National Endowment for the Arts and the New York State Council on the Arts, a State Agency; and private support from Anonymous; The National Dance Residency Program (NDRP), a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts; The Andrew W. Mellon Foundation; The New England Foundation for the Arts; the Lila Acheson Wallace Theater Fund, established in Community Funds by the co-founder of The Reader's Digest Association; The Rockefeller Foundation; Jerome Foundation; Mary Flagler Cary Charitable Trust; The Fund for U.S. Artists at International Festivals and Exhibitions; The Artists Fund of the New York Foundation of the Arts; Materials for the Arts, NYC Department of Cultural Affairs/NYC Department of Sanitation; The Harkness Foundation for Dance; Paul O'Neil & Liz Young; Oscar Dorfman; Marya Ursin; James Robert McNeal; and the Friends of David Dorfman Dance.

David Dorfman and David Dorfman Dance would like to give special thanks to Ken Crossley and everyone at Brigham Young University who helped make this residency possible.



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COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 3, 1999 - 9:00 P.M.

Madsen Recital Hall

JUNIOR RECITAL
Laura Marie Campbell
clarinet

Student of
William Holman

Assisted by
Robin J. Hancock, *piano*
Chris Lewis, *viola*

Required for the degree Bachelor of Music with a
Major in Performance

Program

- | | |
|---|--|
| Concerto No. 3
Allegro moderato
Adagio
Allegro | Johann Melchior Molter
(1696-1765) |
| Fantasie | Philippe Gaubert
(1879-1941) |
| Pocket Size Sonata, no. 2
Moderato
Menuetto
Allegretto | Alec Templeton
(1910-1963) |
| Trio No. 7 in E-flat Major für Pianoforte, Klarinette
und Viola, K.V. 498
Andante
Menuetto
Allegretto | Wolfgang Amadeus Mozart
(1756-1791) |

Chris Lewis, *viola*



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SCHOOL OF MUSIC

Thursday, November 4, 1999 - 9:00 P.M.

Madsen Recital Hall

SENIOR RECITAL
Brittani Mae Mitchell
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a
Major in Performance

Program

Fantasia and Fugue in A Minor, BWV 944	Johann Sebastian Bach (1685-1750)
Andante con Variazioni, Hob. XVII:6	Franz Joseph Haydn (1732-1809)
Romanzen, op. 28 Sehr markirt Einfach	Robert Schumann (1810-1856)
Pause	
Estampes Pagodes Soiree dans Grenade Jardins sous la pluie	Claude Debussy (1862-1918)
Prelude in F-sharp Minor, op. 23 no. 1	Sergei Rachmaninoff (1873-1943)



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5 November 1997

7:30 P.M.

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Jeff "Grizzly Adams" Gabbitas

Greg "Generator" Giaque

Mike "Jazz Drive" Gilchrist

Kevin "Year Supply of Pop Tarts" Gunnell

Joe "Living on a Prayer" LeBaron

Jeremy "Living in a Tent" Pexton

Matt "Money in the Mattress" Pilling

Tandy "Radio Shack" Whitaker

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 Dave Billings
 The Little People
 Elvis
 Sesame Street
 Julie, Mishasta, Carrie, Mary,
 Jakie, Rebecca, Andrea
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 Diamond Rio
 The Daily Universe
 The Daily Herald
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 Orson Scott Card
 Dave Wolverton
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 Wyverns
 Wile E. Coyote
 equines
 The Twilight Zone
 twine
 white blood cells
 white bread
 White Dwarf
 Whitehouse
 white fish
 white space
 white-out
 DKNY
 Why, Arizona
 Wyoming
 Wynonna
 Wyclef Jean
 Wyatt Earp
 Tombstone pizza
 Twosomes
 U2
 todays & tomorrows
 Tuesdays
 Tuesday Weld
 lean-tos
 tutus
 tucs
 toucans
 Tucson, Arizona
 cartoons
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 The Tooth Fairy
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 tube socks
 tulips
 two lips
 two-fers
 2 X 4s
 two baggers
 two ply
 our two cents worth
 tuna fish
 The Watusi

two year supplies

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 El Duque
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 Kent State
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 Sinque and the Amistad
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 Bob Kane
 Cajun Cooking
 Parkay margarine
 sugar cane
 birthday cake

Least favorite Y2K words:

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 wine
 whining
 white supremacy
 white wash
 Whitewater
 two-faced
 two-edged swords
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• Denotes First Violin

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The M. Walker and Susan
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Roberta Zalkind
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The mission of the Utah Symphony is to enrich people's lives by being a major orchestra dedicated to presenting inspiring performances of great music in a stable and creative environment.



Pavel Kogan

Last season was the beginning of Mr. Kogan's appointment as Principal Guest Conductor of the Utah Symphony. He first appeared with the orchestra in March of 1997, conducting works of Tchaikovsky and Mussorgsky to rave reviews in the local press.

Pavel Kogan made his conducting debut in 1974 with the Leningrad (now St. Petersburg) Philharmonic Orchestra. A top conductor of the New Commonwealth of Independent States, he regularly conducts orchestras throughout Europe. Equally at home in the opera house, Mr. Kogan opened the 1988-89 season of the Bolshoi Opera in Moscow with an acclaimed production of Verdi's *La Traviata*. This season his North American engagements include the Vancouver Symphony and the Houston Symphony in addition to his regular appointment with the Utah Symphony.

After serving as Music Director and Chief Conductor of the Zagreb Philharmonic Orchestra from 1988 to 1990, he was named Music Director of the Moscow State Symphony Orchestra, a position he has held ever since. His first concert as Music Director of this ensemble was recorded live by RCA. Mr. Kogan's other recordings include the complete Tchaikovsky symphonies, Prokofiev's symphonies 1, 5 and 6 and Rachmaninoff's Third Symphony and

Symphonic Dances.

During his tenure with the Moscow State Symphony Orchestra, Maestro Kogan has expanded the orchestra's repertoire to include not only the traditional Russian works but also the masterpieces of the great German, Austrian, French and American composers of the 19th and 20th centuries. In the fall of 1996, the orchestra, under Maestro Kogan, performed the complete cycle of Mahler symphonies. Maestro Kogan has also toured extensively with this orchestra during the last nine years, appearing throughout Europe, the United Kingdom, Australia and elsewhere.

Son of celebrated Russian artists Leonid Kogan and Elisaveta Gilels, Pavel Kogan began his musical studies at Moscow's Central Music School and continued at the Moscow Conservatory, where he studied violin with the renowned teacher Juri Yankelevic. In 1970, at the age of eighteen, he won First Prize and the Gold Medal at the Sibelius International Violin Competition in Helsinki. Before turning his full attention to the conductor's podium, he toured throughout Europe, Japan and the United States as a recitalist and guest violin soloist with many leading orchestras, including the Philadelphia Orchestra and the Los Angeles Philharmonic.

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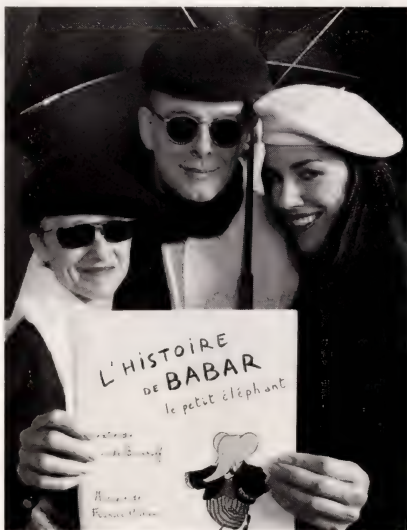
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Photo: John Abbott

Vladimir Feltsman

Vladimir Feltsman arrived in the United States from Russia in the summer of 1987. His American debut recital in Carnegie Hall New York that same year immediately established him as a major pianist on the American scene. Since then he has become a regular guest artist with every major orchestra in the United States and on major recitals series and summer festivals here and abroad.

Mr. Feltsman has an extensive repertoire which ranges from the music of Bach to 20th century composers. His immersion in the music of Bach led him to record six Bach discs for the Music Masters label, the most recent of which is *The Art of Fugue*. This is in addition to his numerous discs on the Sony Classical label, which include concertos by Tchaikovsky, Rachmaninoff and Prokofiev, as well as solo piano works by Liszt, Schumann, Schubert and Messiaen. He is now working on a project entitled *Masterpieces of the Russian Underground*, which is an anthology of 20th century Russian composers from Shostakovich to the present day.

In the past few years, Mr. Feltsman has come back to conducting, his earlier interest, which he studied extensively at both the Moscow and Leningrad (now St. Petersburg) Conservatories. He has most recently conducted the Seattle Symphony and the Honolulu Symphony. For the past ten years, he has held the Distinguished Chair at State University of New York New Paltz, where he teaches a course in piano literature, conducts a series of master classes, and instructs a limited number of piano majors. He also serves as Artistic Director for "Piano Summer at New Paltz," an intensive month-long institute and festival for advance piano students from around the world.

Born in Moscow in 1952, Mr. Feltsman made his debut at the age of 11 with the Moscow Philharmonic Orchestra. He went on to study at the Moscow Conservatory under the tutelage of Professor Jacob Flier. He toured extensively throughout Russia and Eastern Europe.

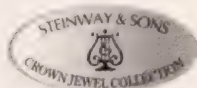
Mr. Feltsman's career was abruptly interrupted when Soviet authorities responded to his application to emigrate by banning him from performing in public. In 1987, after eight years of struggle and virtual artistic exile, he was finally granted permission to leave the Soviet Union and come to the United States. He presently lives in upstate New York.

Vladimir Feltsman will be signing copies of his CDs at Borders Books and Music in the Crossroads Plaza on Saturday, November 6th from 11:00 a.m. to 12:00 p.m.

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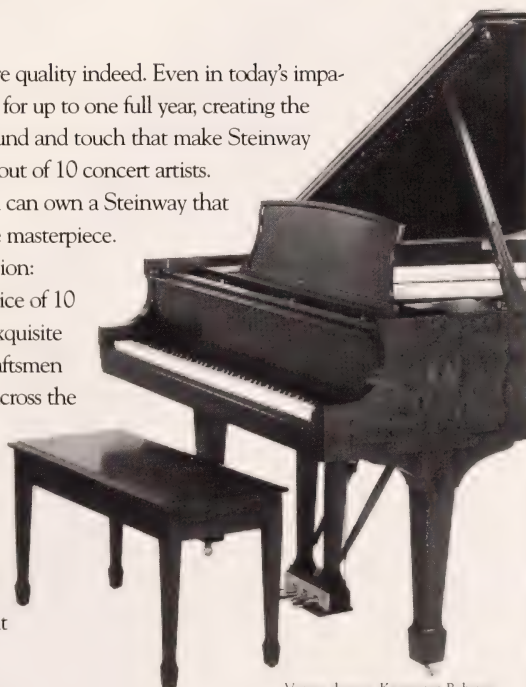


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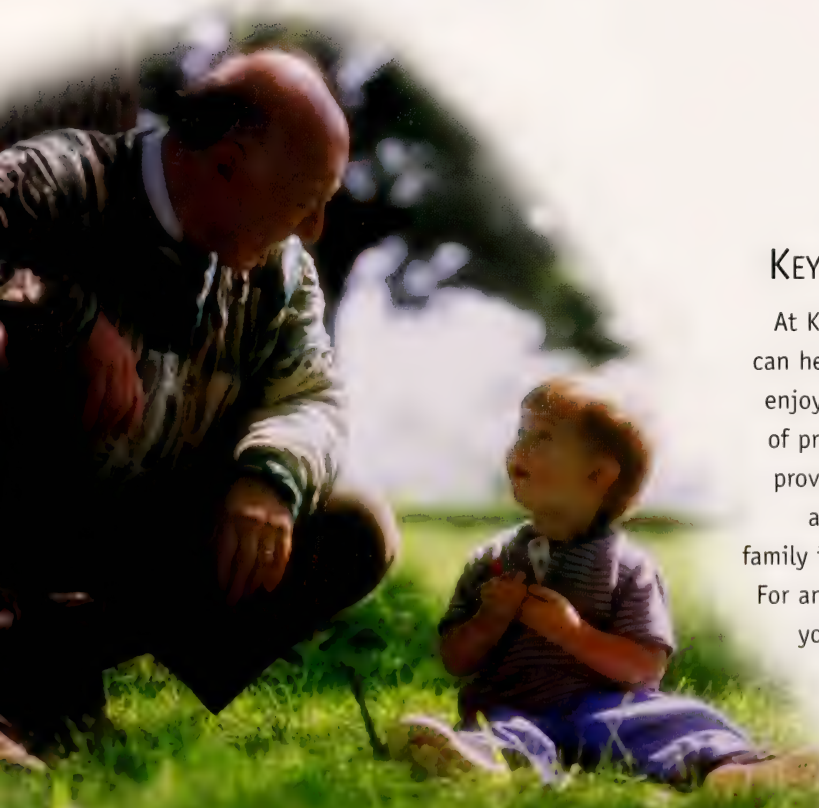
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*Sincerely,
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Harris H. Simmons, Chair
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For information about opportunities to participate in the Utah Symphony Endowment Campaign, you may contact Jay T. Ball, Director of Development at (801) 533-5626.



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PROGRAM NOTES

by Dr. Richard E. Rodda

Suite No. 1 from the Incidental Music to Alphonse Daudet's Play, *L'Arlésienne* Georges Bizet (1838-1875)

Composed in 1872.

Premiered on October 1, 1872 in Paris.

Léon Carvalho was one of the most distinguished theater personalities of 19th-century Paris. From 1855 to 1869, he managed his own Théâtre Lyrique, and then moved on to positions at the Théâtre du Vaudeville and the Grand Opéra before becoming director of the Opéra-Comique. For his first season at the Vaudeville, in 1872, he chose to mount Alphonse Daudet's play *L'Arlésienne*, and he requested that Georges Bizet, then 33 years old and with the operas *The Pearl Fishers*, *The Fair Maid of Perth* and *Djamileh* to his credit, provide the incidental music. Bizet, excited by the project and by the chance to work with the talented Daudet, composed the music during the late summer, completing the 27 pieces of the score within a few weeks.

The production of *L'Arlésienne* was premiered on October 1st (as a last-minute replacement for Robert Halt's *Madame Frainex*, which had been banned only eight days before) and was, according to Daudet's account, "a most dazzling failure with the most charming music in the world." There was some critical carping about the music interfering with the play ("Music is rarely welcome in a drama," fumed the noted critic Francisque Sarcey), but the real

misgivings were about the play itself. In theme and structure, the drama was something new, and audiences found it not immediately to their taste. The story was based on a true incident of the frustrated love and suicide of a young relative of the Provençal poet Frédéric Mistral. In the play, the chief protagonist, the mysterious and seductive Woman of Arles ("*L'Arlésienne*"), never appears on stage. A young farmer, Frédéri, is madly in love with this alluring woman of the town, and he wishes to marry her. His family tries to dissuade Frédéri by proving to him the unfaithfulness of *L'Arlésienne*, and arranges a marriage with Vivette, his childhood sweetheart. (The close parallels with the story of the opera *Carmen*, which followed two years later, are worth noting.) Frédéri agrees, but becomes so distraught with hopeless passion for *L'Arlésienne* on the eve of the wedding that he hurls himself from the loft of the farmhouse to his death on the pavement below.

This searing story drew from Bizet one of his most masterful scores. His music captures both the white-hot emotions that fuel the story, as well as the rustic country background of Provence against which it is played. He realized that the music was too good to be abandoned when the original production was closed after only 21 performances, so he immediately extracted from it a suite of four numbers to be played in concert. He arranged and re-orchestrated the pieces (the limitations of the Théâtre du Vaudeville allowed an ensemble of only 26 musicians), and the *L'Arlésienne Suite* was an immediate success when it was unveiled by Jules Pasdeloup at his Concerts



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Populaires on November 10, 1872.

The *Prelude* includes three themes from the original score. The first is a sturdy Provençal Christmas melody usually known in English as *The March of the Three Kings*, which is here the subject of a series of variations. The second theme, representing Frédéri's feeble-minded brother, L'Innocent, who regains his reason from the shock of Frédéri's death, is given in the plangent tones of the alto saxophone, which Alan Rich contends was meant to recall the nasal quality of southern folksinging. The third theme, initiated by violins and violas, portrays the hero's passionate love. The sparkling *Minuetto* occurs between Acts III and IV of the play. The third movement, *Adagietto*, accompanies the touching scene in which Frédéri's aged mother is reunited after many years with the man she loved as a girl, but could not marry. *Carillon* is filled with the pealing bells and festive mood of the wedding celebration. Its central section is devoted to the tender 6/8 melody that accompanies the first appearance of Frédéri's mother.

**Ballet Music from the Opera, *Faust*
Charles François Gounod (1818-1893)**

Composed 1852-1859.

Premiered on March 19, 1859 in Paris.

Though its popularity has waned somewhat in recent years, Gounod's *Faust* remains among the world's best-known and most frequently performed operas. Its early history, however, belied its later success. There were many delays in staging the premiere after the score had been accepted for performance by the Théâtre Lyrique in Paris. Soon after rehearsals finally began, the tenor had to withdraw because of illness, and the local censors objected to the cathedral scene, during which Mephistopheles pops into church to mock Marguerite at prayer. The difficulties were eventually overcome, but the first performance, on March 19, 1859, raised little enthusiasm from public or critics. Only when *Faust* was revived at the Paris Opéra a decade later (March 3, 1869), with recitatives replacing the original spoken dialogue and with a full ballet, did it find success. For the better part of the ensuing century, the work was probably staged more often than any other opera. During the three closing decades of the last century, for example, it was given an average of once every nine days at the Paris Opéra, and achieved another thousand performances at that theater over the next forty years. *Faust* was the work chosen to open the new Metropolitan Opera House in New York in 1883, and it was a great favorite in England — Queen Victoria asked to have excerpts from the score sung to her as she was dying.

For the 1869 Paris revival of *Faust*, ten years after its premiere, Gounod was required to incorporate an elaborate and totally irrelevant ballet into the score so that the piece could be staged at the Opéra, which demanded that every one of its productions have a dance sequence. He therefore

transports Faust at the beginning of Act V to a Witches' Sabbath ("Walpurgisnacht") in the Harz Mountains, where Mephistopheles shows him "the Queens and Courtesans of Antiquity" — Cleopatra, Helen of Troy, Laïs, Astarte and Phryné — to distract him from his remorse for Marguerite. Despite the charming music that Gounod provided for them, these seductive women fail to raise Faust's passion, however, and at the height of the ballet, he has a vision of his beloved Marguerite in prison, awaiting execution for the murder of her child. Faust rushes off to save her, but she refuses to go with him because his path, laid out by Mephistopheles, leads to Hell. Her dying prayers are answered when a choir of angels announces that her repentance has redeemed her soul.

**Concerto for the Left Hand
for Piano and Orchestra
Maurice Ravel (1875-1937)**

Composed in 1929-1930.

Premiered on November 27, 1931 in Vienna, with Paul Wittgenstein as soloist.

Maurice Ravel made a triumphant tour of America as pianist and conductor in 1928. Plans were begun almost immediately for a second foray into the New World, and Ravel started work on a piano concerto in 1929 that was to be the centerpiece of the venture. While he was at work on what became the Concerto in G, he was approached by the pianist Paul Wittgenstein, brother of the famous Austrian philosopher, Ludwig, who was determined to continue his concert career despite the loss of his right arm during the First World War. Wittgenstein had transcribed several piano works for his own performance for left hand alone, and had commissioned new pieces from some of the era's most distinguished composers — Strauss, Prokofiev, Franz Schmidt, Britten, Hindemith, Korngold. Ravel was intrigued by Wittgenstein's sincerity and by the challenge of the project, and he accepted the proposal. He laid aside the concerto in progress, and took up the new score with enthusiasm.

There were few models for Ravel's task. Saint-Saëns had written *Les Six Etudes pour la main gauche* and Leopold Godowsky had produced *Transcriptions for the Left Hand Alone of the Chopin Etudes*. Alkan and Liapunov had also written left hand studies, and Stravinsky may have brought Scriabin's *Prelude and Nocturne* to Ravel's attention, but Ravel was prowling largely in unexplored territory. Mindful that the Concerto in G was still lying unfinished in his desk, he recalled in later years, "It was an interesting experiment to conceive and to realize simultaneously the two concertos. The first . . . is a concerto in the most exact sense of the term and is written in the spirit of Mozart and Saint-Saëns. . . . The Concerto for the Left Hand is of a rather different character." Like Brahms in the *Tragic and Academic Festival Overtures* and Beethoven in the Fifth and Sixth Symphonies, with these Concertos



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Ravel composed at the same time a pair of works that are very unlike in form and content. The Concerto in G is brilliant and showy, a piece following the traditional 18th-century, Classical concept of the genre. In contrast, the Left Hand Concerto derives from the intense drama and romanticism of Liszt and the grand gestures of 19th-century music. Laurence Davies allowed that it is “possibly the most serious work in Ravel’s entire catalogue.” Henry Prunières felt the Left Hand Concerto disclosed “what Ravel had implacably banished from the other Concerto” — sentiment. “And sentiment had taken its revenge for this long exile; it lights up the work magnificently and sometimes almost romantically.”

When Ravel first presented the work to Wittgenstein, the pianist could not hide a certain initial disappointment: “I wasn’t overwhelmed by the composition. It always takes me a while to grow into a difficult work. I supposed Ravel was disappointed and I was sorry, but I had never learned to pretend.” His evaluation was to change, though, and eventually he said, “Only much later, after I’d studied the work for months, did I become fascinated by it and realize what a great work it was.” Composer and pianist continued to have misunderstandings over the Left Hand Concerto, however. Wittgenstein altered Ravel’s meticulously prepared score to make some of the effects more brilliant, and he was called to task for his “improvements.” “Performers must not be slaves,” Wittgenstein argued. “Performers *are* slaves,” Ravel insisted. An uneasy truce settled over their relationship, but Ravel chose as his favored performer of the Concerto Jacques Février, the son of a chum from his Conservatoire days, whom the composer tutored and advised on the performance and recording of the work. Wittgenstein continued to concertize, with the Ravel Concerto as one of his principal vehicles. He settled in New York in 1939, where he lived until his death in 1961.

The two piano concertos were Ravel’s last major works. (The Concerto in G was finished a few months after the Left Hand Concerto.) He took great care in the construction of the solo part of the Left Hand Concerto so that, as he said, “the listener must never have the feeling that more could have been achieved with two hands,” and most performers agree that the writing generally lies better for one hand than it does in the version created for two hands by Alfred Cortot. Of the work’s musical nature, Ravel wrote, “It contains many jazz effects, and the writing is not as light [as the Concerto in G]. In a work of this kind, it is essential to give the impression of a texture no thinner than that of a part written for both hands. For the same reason, I have resorted to a style that is

much nearer to that of the more solemn kind of traditional concerto. A special feature is that, after a first section in this traditional style, a sudden change occurs and the jazz music begins. Only later does it become manifest that the jazz music is built on the same theme as the opening part.”

The Left Hand Concerto is in three sections. The opening rises from a barely audible rumbling of the lowest instruments during which two thematic cells are presented: the first, with its snapping rhythmic figures, is intoned by the contrabassoon; the other, appearing in the eighth measure, is a smooth melody presented by the horns in octaves. (It is this second motive on which the “jazz music” of the central section is based.) The two themes are interwoven to achieve a crashing climax from the full orchestra after which the soloist emerges with a cadenza based on the snapping-rhythm theme. Most of the remainder of the opening section is given over to further orchestral elaborations of this melody, with florid figurations from the soloist. The central, “jazzy” section is driving in rhythm and brilliantly brittle in sonority. A scherzo-like strain and a cheeky tune piped by the high woodwinds are followed by the recall of the smooth melody of the beginning, here entrusted to the solo bassoon and then the solo trombone. The jaunty scherzo resumes, but is brought to a sudden halt by a silence and the return of the snapping opening theme in a bold setting for full orchestra. A sweeping cadenza and closing flourishes from the orchestra bring this masterwork of Ravel’s maturity to a powerful conclusion.

***La Valse, Poème choréographique* Maurice Ravel**

Composed in 1919-1920.

*Premiered on December 12, 1920 in Paris,
conducted by Camille Chevillard.*

Ravel first considered composing a musical homage to Johann Strauss as early as 1906. The idea forced itself upon him again a decade later, but during the years of the First World War he could not bring himself to work on a score which had the tentative title of “Wien” (“Vienna”). Since the War had sapped a great deal of Ravel’s energy, causing his health to be precarious for the rest of his life, it took a proposal from the ballet impresario Sergei Diaghilev in 1919 to spur the composer to undertake his first original orchestral work since *Daphnis et Chloé* was completed in 1912. Diaghilev hoped to pair Ravel’s new work with Stravinsky’s *Pulcinella*, but upon its completion the impresario was

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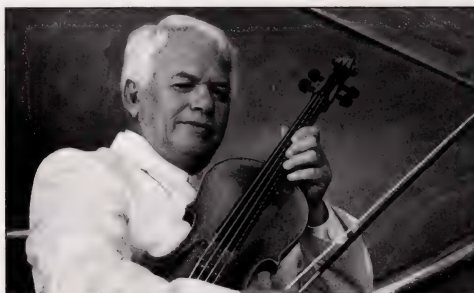
dissatisfied with *La Valse* ("a masterpiece, but it's not a ballet," he said), which then had to wait until 1929 for its stage premiere under Ida Rubinstein.

In January 1919, Ravel was completely immersed in the composition of his tribute to Vienna — "waltzing frantically," as he wrote. He saw *La Valse* both as "a kind of apotheosis of the Viennese waltz" and as a "fantastic and fatefully inescapable whirlpool." The "inescapable whirlpool" was the First World War toward which Vienna marched in three-quarter time, salving its social and political conscience with the luscious strains of Johann Strauss. There is more than a touch of the surreal in *La Valse*. Familiar and real things are placed against a background strange and a little threatening in its disorienting effect. This artifice paralleled the situation that Ravel saw as characteristic of late 19th-century Vienna in particular and Europe in general.

A surrealistic haze shrouds the opening of *La Valse*, a vague introduction from which fragments of the themes are allowed gradually to emerge. In the composer's words, "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disappear, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial court ball about 1855." In the form typical of the Viennese waltz, several continuous sections follow, each based on a different melody.

At the half-way point of the score, however, the murmurs of the introduction return, and the melodies heard previously in clear and complete versions are now fragmented, played against each other, unable to regain the rhythmic flow of their initial appearances. Persistent rustlings in the low strings and woodwinds, flutter-tongue wails from the flutes, snarling muted brass, abrupt and violent crescendos challenge the old waltz melodies. The musical panacea of 1855 cannot smother the reality of 1915, however, and the music becomes consumed by the harsh thrust of the roaring triple meter transformed from a seductive dance into a demonic juggernaut. The dissonances grind, the rhythms become brutal, the orchestral colors blaze as the world of order is sucked toward the awaiting cataclysm in what Ravel called "a fantastic and fatal sort of dervish's dance." At the almost unbearable peak of tension, the dance is torn apart by a five-note figure spread through the entire orchestra, a figure so alien to the triple meter that it destroys the waltz and brings this brilliant, forceful and disturbing work to a shattering close.

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Mikhail Boguslavsky Retires

Violist Mikhail Boguslavsky retired in September after 19 years with the Utah Symphony. His musical training began at age six and culminated at the Moscow Conservatory. Mr. Boguslavsky has played with many of the top orchestras and music festivals throughout Europe, Japan and the United States.

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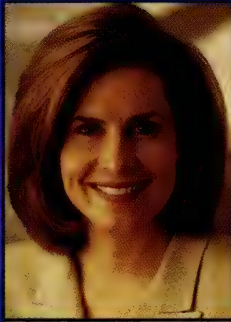
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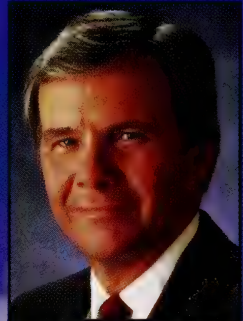
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The Utah Symphony Youth Guild is beginning another exciting year. Youth Guild is dedicated to furthering appreciation of music through support of the Utah Symphony.

Members perform in Lobbyfest, help with coat check, and other related symphony functions. Members also attend Masterclasses and backstage seminars with symphony members and guest artists.

For more information concerning membership, please contact Janet Cox at 451-2905.

Pre-concert Lecture

Prior to every Masterworks Series concert at 7:20 p.m. there will be a presentation dealing with the works to be performed. The November 5, 6 and the November 12, 13 lectures will be given by Ardean Watts. The November 26-27 presentations will be given by Keith Lockhart.

Bundit Ungrangsee Honored

Utah Symphony Associate Conductor Bundit Ungrangsee was named winner of the 1999 International Competition for Young Conductors in Lisbon, Portugal, held Sept. 20-24.

Ungrangsee was one of eight finalists to compete in the annual event, hosted this year by the Lisbon Metropolitan Orchestra. Other countries represented in the finals included Portugal, Japan, Korea and Brazil.

Ungrangsee was named Associate Conductor of the Utah Symphony this spring and conducted his debut concert over the summer. During the Symphony's subscription season, he will appear on the Pops, Family and Lollipops series and will conduct a Special Event concert in March featuring Marielle and Katia Labeque. He will also conduct most of the orchestra's education concerts.

ON THE ROAD

November 11, 7:30 p.m.

Val A. Browning Center, Ogden

Pavel Kogan, Conductor

Nikolai Petrov, Piano

VERDI Great Operatic Overtures & Choruses

GERSHWIN *Rhapsody in Blue*

GERSHWIN *An American in Paris*

November 15, 7:30 p.m.

Cedar City

Bundit Ungrangsee, Conductor

VERDI Overture to *Nabucco*

GOUNOD Ballet music from *Faust*

BIZET *L'Arlesienne* Suite No. 1

GERSHWIN *American in Paris*

RAVEL *La Valse*

November 16, 7:30 p.m.

St. George

Bundit Ungrangsee, Conductor

Same program as November 15

UTAH SYMPHONY BROADCASTS

All Utah Symphony broadcasts are on a delayed schedule. Concerts will be aired on KBYU/FM Sundays at 2:00 pm

Sunday, November 7

Recorded May 8, 1999

Pavel Kogan, Conductor

Eroica Trio

Beethoven: Triple Concerto, Op. 56

(Concerto for Piano, Violin, Cello and Orchestra)

Wagner: *Die Meistersinger von Nurnberg*:

Prelude and Act III Introduction

Wagner: *Tannhouser* Overture

Wagner: *Rienzi* Overture

Sunday, November 14

Recorded May 13, 1999

Joseph Silverstein, Violin and Conductor

Mozart: Violin Concertos No. 3, No. 4 and No. 5

Sunday, November 21

Recorded April 10, 1999

Marin Alsop, Conductor

Colin Currie, Percussion

Brahms: Academic Festival Overture

MacMillan: *Veni, Veni, Emmanuel*,

Concerto for Percussion and Orchestra

Tchaikovsky: Symphony No. 4

Sunday, November 28

Recorded September 18, 1999

Keith Lockhart, conductor

Emanuel Ax, piano

Beethoven: Leonore Overture No. 3

Beethoven: Piano Concerto No. 5, Emperor

Sibelius: Symphony No. 2

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UPCOMING CONCERTS



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NOVEMBER 12 AND 13

Masterworks concert

Pavel Kogan, conductor

Nikolai Petrov, piano

Utah Symphony Chorus

VERDI

OVERTURE TO LA FORZA

DEL DESTINO

PRELUDE TO ERNANI

OVERTURE TO I VESPRI SCILIANI

"GLORY TO EGYPT" FROM AIDA

"VA PENSIERO" FROM NABUCCO

OVERTURE TO NABUCCO

GERSHWIN RHAPSODY IN BLUE

GERSHWIN AN AMERICAN IN PARIS

NOVEMBER 19 AND 20

Pops concert

Keith Lockhart, conductor

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ITSELF INTO A "BIG BAND," PLAYING
THE GOLDEN OLDIES.

NOVEMBER 23

Family concert

Keith Lockhart, conductor

"SALUTE TO YOUTH"

NOVEMBER 26 AND 27

Masterworks concert

Keith Lockhart, conductor

Chee-Yun, violin

MENDELSSOHN CALM SEAS AND

PROSPEROUS VOYAGE OVERTURE

MENDELSSOHN VIOLIN CONCERTO

MAHLER SYMPHONY No. 1

NOVEMBER 28 AND 29

Special event

Utah Symphony Chorus

"MESSIAH SING-IN"

DECEMBER 3 AND 4

Masterworks concert

Peter Oundjian, conductor

Joseph Kalichstein, piano

CORELLI CHRISTMAS CONCERTO

MOZART PIANO CONCERTO

No. 27, K 495

TCHAIKOVSKY SYMPHONY No. 1

DECEMBER 9

Chamber Orchestra concert

Joseph Silverstein,

conductor & violin

HAYDN SYMPHONY No. 98 IN B FLAT

VIOTTI VIOLIN CONCERTO No. 22

HAYDN SYMPHONY No. 102

DECEMBER 17 AND 18

Pops concert

Bundit Ungrangsee, conductor

Dallas Brass, special guests

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DECEMBER 18

11 a.m. & 12:30 p.m.

Lollipops concert

"Here Comes Santa Claus"

Kory Katseanes, conductor

Salt Lake Children's Choir

DECEMBER 31

Special event

New Years Eve

Michael Maguire, vocalist

JANUARY 7 AND 8

Masterworks concert

Joseph Silverstein, conductor

Axel Strauss, violin

SMETANA VYSEHRAD

WIENIAWSKI VIOLIN

CONCERTO No. 1

SIBELIUS SYMPHONY No. 7

STRAVINSKY FIREBIRD SUITE

JANUARY 13

Chamber Orchestra concert

Keith Lockhart, conductor

Janet Bookspan, narrator

RESPIGHI THE BIRDS

FAURÉ PELLÉAS AND MÉLISANDE

SUITE

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JANUARY 15

11 a.m. and 12:30 p.m.

Lollipops concert

Keith Lockhart, conductor

Underground Railway Theater

Shadow Puppets, guest artists

JANUARY 21 AND 22

Pops concert

Keith Lockhart, conductor

Elaine Paige, guest artist

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Saturday, November 6, 1999 - 7:30 P.M.

Madsen Recital Hall

SYNCOPTION
Bob Bailey, *director*

Program

Billies Bounce	Oliver Nelson arr. Bob Bailey
Stolen Moments	Nelson & Murphy arr. Randy Crenshaw
Bein' Green	Joe Raposa arr. Dave Barduhn
Day By Day	Sammy Cahn arr. Kirby Shaw
Mood Indigo	Bigard-Ellington arr. Bob Bailey
Blizzard of Lies	Dave & Samantha Frishberg arr. Bob Bailey
Nature Boy	Eden Ahbez arr. Bob Bailey
Jennifer Marco, <i>vocal</i>	
Rain Medley	arr. Bob Bailey
Here's that rainy day	
Soon it's gonna rain	
Rain	
I get the blues when it rains	
Singin' in the rain	

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George G. Mason University
and Bob Bailey

Truckin'

arr. Bob Bailey

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New York Chamber Soloists

Saturday, November 6 | 7:30 p.m. | de Jong Concert Hall | Harris Fine Arts Center



David Fedele, *flute* • Melvin Kaplan, *oboe* • Helen Kwalwasser, *violin*

Curtis Macomber, *violin* • Matthew Loden, *violin* • Ynez Lynch, *viola*

Alexander Kouguell, *cello* • Lisa Chin, *double bass* • Elizabeth Metcalfe, *harpsichord*

Antonio Vivaldi
(1678-1741)

Concerto in G minor

for flute, oboe, violin, cello, double bass & harpsichord, F. XII, No. 6

Allegro

Largo

Allegro

Concerto Grosso in A for strings & harpsichord, F. XI, No. 4

Allegro molto

Andante molto

Allegro

Concerto in B-flat for oboe, violin, strings & harpsichord, F. XII, No. 16

Allegro

Largo

Allegro

Concerto in C for piccolo, strings & harpsichord, F. VI, No. 4

Allegro

Siciliana

Allegro

Intermission

The Four Seasons, Op. 8, Nos. 1-4

Spring

Allegro

Largo

Allegro

Helen Kwalwasser, *violin*

Summer

Allegro

Adagio

Presto

Curtis Macomber, *violin*

Autumn

Allegro

Adagio

Allegro

Curtis Macomber, *violin*

Winter

Allegro non molto

Largo

Allegro

Helen Kwalwasser, *violin*

ANTONIO VIVALDI

Born : Spring 1678 [dates vary] (Venice) - Died: 28 July, 1741 (Vienna).

Even in an age of prolific composers, Vivaldi's musical outpouring is astonishing, especially considering that a good deal of it has been lost. His known output includes more than fifty operas, seventy sonatas and four hundred concerti, as well as numerous sinfonias, cantatas, arias, and religious works. As a pioneer of orchestral music, his expressive lyricism and dramatic content distinguished him from his predecessors, and he was greatly admired throughout Europe during his lifetime. J.S. Bach, for example, found his works worthy enough of study to copy many of them out by hand and recast them for organ or harpsichord.

Although Vivaldi studied music from an early age, it was not the career originally chosen for him by his family. In 1693, he began training for the priesthood, and took holy orders in 1703. He became known as *Il Prete Rosso* (the Red Priest) because of his bright red hair. Shortly after entering the priesthood, Vivaldi was given special dispensation to pursue his musical inclinations. From 1703-1709 he served as head violinist at Venice's *Pio Ospedale della Pietà*, one of four music academies in that city for orphan girls, and one which had a reputation for high moral - and artistic - standards. This association eventually lasted (intermittently) from 1703 - 1740, giving him the security to continue his composition, and a group of trained musicians with which to experiment. In his compositions for the apparently virtuosic young ladies at the orphanage, Vivaldi established the essential drama and strong rhythms applied to basic harmonies that would prepare the way for the symphonic sonata-allegro form and the "sound" that we have come to recognize as typical of 18th century music.

Vivaldi's operatic and religious works display his mastery of those forms, but the composer is best remembered for his 500-plus instrumental concerti, the majority of which were composed for the academy orchestra at the *Pietà*. In these concerti for solo instruments - which display extraordinary invention as well as mastery of ritornello form and instrumentation - it could be said that he "invented" the musical device of placing soloists and orchestra in contrast with each other, creating a dialogue that is essentially developmental, with effects like swift scales, arpeggios, and tremoli adding to the drama.

The most famous of all Vivaldi's concerti are *I Quattro Stagioni* (The Four Seasons), programmatic compositions to which the composer attached explanatory descriptive sonnets. These four concertos, for solo violin, string orchestra and harpsichord, form part of the collection *Il Cimento dell'Armonia e dell'Invenzione* (The Contest of Harmony and Invention), one of seven collections of such compositions published in the composer's lifetime. The *Seasons* were an immediate success, and were performed throughout Europe, most often from pirated editions. The *Spring* section was even adapted as an unaccompanied flute solo by philosopher (and amateur composer) Jean Jacques Rousseau, who was attracted by the work's musical portrayal of nature. It is this fascination with nature, and the programmatic aspect, that caused one music historian to call these concerti "symphonic poems" and to consider them harbingers of Romanticism.

New York Chamber Soloists

Biography

Since 1957, the NEW YORK CHAMBER SOLOISTS have been acclaimed as an outstanding ensemble of distinguished virtuosi, performing widely diverse repertoire in creatively programmed concerts. An 11-member ensemble of strings, winds, and keyboard, increasing to as many as 20 with the addition of guest artists, the Chamber Soloists have the flexibility to offer many works that are seldom heard due to the unusual instrumental combinations for which they were written.

With more than 250 works in their repertoire, the Chamber Soloists have made a valuable contribution to the musical life of this country, and have helped to expand the audience for chamber music. Their programming innovations have included Bach's complete Brandenburg Concerti in a single concert; *Paris in the '20s*; An American Classics program; the complete Mozart horn concerti; and song cycles, cantatas, and operas from Monteverdi to Aitken.

They have added substantially to the catalog of twentieth century chamber works, with the more than 25 compositions written for them by such significant composers as Gunther Schuller, Mario Davidovsky, Ezra Laderman, Elliott Schwartz, and Mel Powell.

The ensemble has compiled an impressive record of repeat engagements in the United States and abroad, including eleven European tours, six Latin American tours, and numerous tours of the Far East and South Pacific. They made an extensive tour to South America in the fall of 1995, and performed throughout Spain in May 1996.

In the United States, the Chamber Soloists have appeared frequently at the Metropolitan Museum of Art in New York, the Library of Congress in Washington, major universities across the country from Boston to Berkeley, and at the Mostly Mozart, Sun Valley and Caramoor Festivals. They have been in residence at the Vermont Mozart Festival every summer since its inception in 1972.

The NEW YORK CHAMBER SOLOISTS are represented by
Melvin Kaplan, Inc., 115 College St., Burlington, VT. 05401

Individual Biographies

DAVID FEDELE (*flute*) has won many honors, including the Young Concert Artists International Auditions, a top prize in the Kobe International Flute Competition in Japan, and the 1987 Olga Kousscvitsky Competition of the Musicians Club of New York. He has appeared as soloist and in recital throughout the United States, including New York, Washington, Boston, and Philadelphia, and has performed frequently as a guest artist with the Chamber Music Society of Lincoln Center. A native of Charlotte, North Carolina, Mr. Fedele is a graduate of the Curtis Institute of Music and the Juilliard School.

MELVIN KAPLAN (*oboe*), founder/artistic director of the New York Chamber Soloists and the Festival Winds, has been for more than 25 years one of America's most influential forces in chamber music, both as a renowned performer and as manager, teacher, lecturer and writer. As a soloist, he has premiered works by Vaughn Williams, Ezra Laderman, Hugh Aitken, Karl Korte and William Sydeman, and has appeared as guest artist with Musica Aeterna, the Festival Orchestra of New York and the Pasquier Trio. He has been featured regularly as a lecturer/performer at the Metropolitan Museum of Art, and was on the faculty of the Juilliard School for more than 20 years. He founded and is Artistic Director of the Vermont Mozart Festival. Mr. Kaplan has recorded for Decca, Columbia, CRI and Westminster.

HELEN KWALWASSER (*violin*), has concertized throughout North and South America and Europe as a solist and chamber music recitalist. She is a member of the New York Chamber Soloists, a former member of the Galimir Quartet and former Concertmistress of the American Chamber Orchestra, the Princeton Chamber Orchestra, and the Pennsylvania Ballet Orchestra. Miss Kwalwasser studied at the Curtis Institute with Efreim Zimbalist and at the Juilliard School with Ivan Galamian. She has recorded for Odyssey, Vanguard, Desto and Westminster. In 1984, she was awarded the Creative Achievement Award by Temple University, where she is Professor of Violin and a charter member of the Temple Trio.

CURTIS MACOMBER (*violin*) was the first violinist of the New World String Quartet from 1982-1993, and performed and recorded extensively with that ensemble throughout the United States and Europe. He gave his Carnegie Hall solo debut in 1979, and won Second Prize in the Kennedy Center Competition the following year. An active proponent of contemporary music, Mr. Macomber is a member of Speculum Musicae, and has also performed and recorded with the New York Music Ensemble and the Group for Contemporary Music. His recent recording of solo violin music (entitled "Soliloquy") is available on Koch records. He has served on the faculties of the Juilliard School's Pre-College division and Montclair State College.

MATTHEW LODEN (*violin*) is based in New York City, where he performs with the Brooklyn Philharmonic, the American Composers Orchestra, the Westchester Philharmonic, and as a principal player in the American Symphony Orchestra. Mr. Loden has also performed with numerous Broadway productions, including

Cabaret and *The Lion King*. He has appeared with Kennedy Center Opera and Ballet Orchestras, the National Symphony Orchestra, and participated in orchestral tours of Japan and Brazil, Summer Festivals including teaching and performance at Musik im Kontext (Istanbul, Turkey) and also performances with the Grand Tetons Festival Orchestra in Wyoming. Mr. Loden is co-founder and President of SONYC, the string orchestra of New York City.

YNEZ LYNCH (*viola*), an original member of the New York Chamber Solists, has been viola soloist with the Musica Aeterna Orchestra and the Festival Orchestra of New York at the Metropolitan Museum of Art, Carnegie Hall and Lincoln Center. She has also appeared as soloist with the Fine Arts and Emerson String Quartets, and with the Festival Winds. Miss Lynch toured the United States and Europe as a member of the original cast of New York Pro Musica's production of "The Play of Daniel," which was recorded by Decca. She has also recorded for CRI and Nonesuch, and has made many radio and television appearances in the United States, Canada and Europe.

ALEXANDER KOUGUELL (*cello*), has toured extensively in the United States, Europe, the Near and Middle East as a concert cellist. He has been a member of the New York Chamber Soloists since 1961. Mr. Kouguell was formerly assistant principal cellist with the Baltimore Symphony and principal cellist of the Music Aeterna and Calrion orchestras of New York. He is Professor Emeritus, Queens College of the City University of New York. Mr. Kouguell is frequently invited to serve as chairman and judge for competitions here and abroad. He was born in Russia, graduated from the Ecole Normale de Musique de Paris, and studied at the American University in Beirut and Columbia University. He has recorded for Columbia, Decca, Monitor, Nonesuch and CRI.

LISA CHIN (*double bass*), graduated from the Manhattan School of Music in 1996. She currently performs with various orchestras and ensembles in the New York City area. In the summer of 1997, she toured in Europe with the American Institute of Musical Studies Festival Orchestra. In the spring of 1997, she participated in the National Academy of Recording Arts and Sciences' "Grammys in the Schools" program, performing with the Brooklyn Philharmonic strings in elementary school throughout the five boroughs. She has also appeared with the Riverside Symphony, the Allentown Symphony, the Seoul Symphony of New York, and the Manhattan Virtuosi. Ms. Chin has recorded on the Newport Classics label.

ELIZABETH METCALFE (*piano, harpsichord*) was born in Toronto and educated there at the University of Toronto and the Royal Conservatory of Music. Making her solo debut with the Toronto Symphony Orchestra when she was only twelve, she has since performed with the Orchestra throughout eastern Canada. Mrs. Metcalfe has appeared as soloist, recitalist and chamber musician in the United States and Canada, in repertoire ranging from seventeenth century harpsichord music to piano works by Bartók and Crumb. She has frequently been a featured artist at the Vermont Mozart Festival, and has been on the music faculty of the University of Vermont since 1966.

Upcoming Events:

- Tuesday, November 9 Philharmonic Orchestra
- Tuesday, November 9 - *The Cherry Orchard*
Saturday, November 20
- Wednesday, November 10 Synthesis
- Friday, November 12 Concert Choir /
BYU Singers
- Friday, November 12 Percussion Ensemble /
Panaramic Steel
- Wednesday, November 17 Wind Symphony
- Wednesday, November 17 - *Children of Eden*
Saturday, December 4
- Friday, November 19 Men's & Women's Chorus
- Saturday, November 20 Folk Music Ensemble

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Gustav Klimt, *The Kiss*

BYU Philharmonic

Kory Katseanes, *conductor*

Massimiliano Frani, *piano*

Tuesday, November 9, 1999

7:30 pm | de Jong Concert Hall

Harris Fine Arts Center



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BRIGHAM YOUNG UNIVERSITY PHILHARMONIC

Kory Katseanes, *conductor*

Program

Suite from *Der Rosenkavalier*

Richard Strauss
(1864-1949)

Piano Concerto in E Minor, op. 11

Frédéric Chopin
(1810-1849)

Allegro maestoso

Romance: Larghetto

Rondo: Vivace

Massimiliano Frani, piano

Intermission

Symphony No. 7 in A Major, op. 92

Ludwig van Beethoven
(1770-1827)

Poco Sostenuto–Vivace

Allegretto

Presto

Allegro con brio

PROGRAM NOTES

SUITE FROM *DER ROSENKAVALIER*

Strauss's opera *Der Rosenkavalier* takes place in the fantasy world occupied by eighteenth century Viennese nobility, where love and innocence abound. Hugo von Hofmannsthal's licentious libretto, for which Strauss composed music, overflows with passion, infidelity, and betrayal. The plot centers around a married Marschallin and her adolescent lover, Octavian. When Octavian is sent to deliver a silver rose to another man's fiancée, the plot thickens; Octavian becomes smitten with the rose's recipient, Sophie.

Artur Rodzinski compiled an orchestral suite containing the most significant music from the opera in 1945, after which it quickly gained a place among the standards of the concert repertoire. The suite opens with the original introduction (*Einleitung*) from the opera, which musically describes a passionate encounter between lovers. Masculine and feminine themes representing Octavian and the Marschallin respectively comprise the melodic material of this introduction. As the suite progresses, the most engaging instrumental passages and arias from the opera follow one another in rapid succession. Bold musical colors and lush lyricism permeate the exhilarating waltzes and rhapsodic love music extracted from *Der Rosenkavalier*. The mingling of romance, comedy, sentiment and wit inspired Strauss to observe upon hearing the suite performed, that it would leave listeners with "one eye wet, the other dry."

PIANO CONCERTO NO. 1 IN E MINOR, OP. 11

Following his first triumphal tour of Vienna in 1829, Chopin returned to Warsaw with a fresh enthusiasm for virtuosity. Within one year he composed two virtuosic piano concertos which remain unsurpassed in their exploration of the melodic, harmonic, and timbral capabilities of the piano. Chopin declared upon completion of the E minor concerto: "The concerto is far too original, and I shall end up by not being able to learn it myself." Indeed, the piano part alone contains enough complexity and variety that Chopin some-

times performed it without orchestral accompaniment. Despite its undisputed eloquence without the orchestra, the organic unity and thematic contrast evident when the concerto is performed with orchestral accompaniment make it an indisputable masterpiece.

Chopin's adventurous spirit manifests itself nowhere more clearly than in the concerto's first movement. Exploration of more remote harmonic regions, contrasts between major and minor tonalities, and elaboration on the traditional concerto form all contribute to an unusually profound and exhilarating opening. An instrumental palette rich in contrast characterizes this movement. Affectionate exchanges among strings and woodwinds alternate with aggressive tutti passages and virtuosic outbursts from the piano. Throughout the movement, Chopin balances virtuosity with elegance, his aria-like melodies intensified by introspective harmonies.

The second movement, a Romance in the style of a tone-poem, borrows the style of Chopin's mournfully sweet nocturnes. An undulating accompaniment supports a plaintive melody. Dialogue between violins and cellos and fluid progressions in the piano complement one another, resulting in an eloquent musical meditation.

Lively dance rhythms punctuated with the trills, turns and grace notes of the piano characterize the third movement Rondo, which takes its form from the *krakowiak*, a Polish folk dance. Charismatic syncopations, fast and furious figuration, brilliant dynamic contrasts, and dazzling ornamentation celebrate pianistic virtuosity without diminishing the rustic simplicity of the folk form. The rhythmic intensity of this movement credits Chopin the nationalist, as well as Chopin the virtuoso.

SYMPHONY NO. 7, OP. 92

Five years after the Fifth and Sixth Symphonies premiered together in an 1808 concert, Beethoven's long-awaited Seventh symphony was performed in the winter of 1813. The Seventh Symphony, one of the last composed in the heroic style, honors a proud and patriotic Vienna, celebrating military strength and political independence. Vienna greeted the symphony enthusiastically, coinciding as it did with the defeat of Napoleon's armies that had recently occupied the city. Hailed as "the apotheosis of dance" by Wagner, this symphony, more than any other, established Beethoven's reputation as the leading composer of Vienna in the early nineteenth century.

Perhaps as a tribute to Vienna's independence, Beethoven allows the wind section to function as a distinct orchestral entity rather than as an accessory to the string section. In the opening, the woodwinds rather than the strings introduce the first theme. Throughout the rest of the movement, Beethoven expands the thematic material by setting against each other large groups of instruments with independent themes. This results in a surprisingly rich sound for such a small orchestra.

The audience received the second movement Allegretto so enthusiastically at its first performance that it had to be replayed immediately. This orchestral elegy was actually sketched as part of a string quartet six years before the composition of the Seventh Symphony. Its distinctive tonal organization, form, and rhythm identify the movement with nineteenth-century funeral marches.

Lively rhythms distinguish the final movements: a spirited Presto (in scherzo form), and an Allegro finale. These rhythms combine with, but do not overshadow the lyrical melodies. Although a legend developed associating the melody of the scherzo with a pilgrim hymn, it actually appeared first in a sketch for a cello sonata. The final movement, a true "tour de force," was cited by Toscanini as an example of "Beethoven's ability to draw on the deepest primeval sources of pure energy." A forceful impetus drives it to one of Beethoven's most spectacular symphonic finales.

Program notes by Brittani Mae Mitchell

1999 PHILHARMONIC MEMBERS

1st Violins

Rosalie Lund
Ingrid Scherer
Bryan Hernandez
Jason Swigert
Jennie Hawkes
Heidi Keith
Becky Roesler
Tracy Olsen
Rachel Williams
Allsion Unsworth
Emily Richards
Victoria Ferris
Amy Rosevear
Heidi Sorenson
Allison Gagon
Ammon Starr
Kathy Ludlow
Jamilyn Herrod

2nd Violins

Melissa Price
Kathy Grover
Ruth Brown
Dallin Hansen
Sara Black
Melissa Christensen
Nathan Christensen
Julianne Crane
Mark Oshida
Mindy Fackerell
Lexye Lund
Sam Dastrup
Amy Allred
Marilyn Bassett
Lindsay Heller
Amanda Talbot

Viola

Tessy Lund
Amanda Ridge
Angela Rushton

Carma Martino
Elizabeth Minor
Kristen Fletcher
Chris Lewis
Jason Bonham
Emily Bolles
Shauna Davis
Debbie Aston
Jennifer Loucks

Cello

Emma Farnsworth
Nanthanael Jasinski
Sterling Oaks
Jeremy Woolstenhume
Desiree Brooks
Brian Stucki
Dorothy Hardin
Kurt Scherer
Ramona Jacob
Megan Boyle

Bass

Curtis Huff
Nathan Reese
Denson Angulo
Blair Mattson
Trevor Reed
Rebecca Dey
Stephen Frandsen
Scott Daniels

Harp

Anamae Anderson
MiKell MacKay DeMille

Flute

Rebecca Svedin
Angela Rich
Jennifer Murdock

Oboe

Melanie Carter
Carrie Bills
Elizabeth Young

Clarinet

Katy Boye
Erica Egli
Laura Campbell

Bassoon

P J Woolston
Melissa Bitter
Jennifer Kunz

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Erin Shumate
Kamber Price
Matt Croft
Laura Griffiths
Claire Edwards, asst.

Trumpet

Dan Thrower
Sam Pierce
Melissa Clayton

Trombone

Ryan Williams
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Ryan Larsen

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Natalie Dixon



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 9, 1999 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Kalotini Latu

piano

Student of
Irene Peery-Fox

Assisted by
Amy Merkley, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Partita No. 5 in G Major, BWV 829

Praeambulum

Allemande

Corrente

Sarabande

Tempo di Minuetta

Passepied

Gigue

Johann Sebastian Bach
(1685-1750)

Concerto No. 1 in B-flat Minor, op. 23

Andante non troppo e molto maestoso

Pyotr Il'yich Tchaikovsky
(1840-1893)



Lighting the Way
for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 10, 1999 - 7:30 P.M.

Madsen Recital Hall

FLUTES FUTURA
Kristine Parker, *conductor*

Program

Memories of East Tennessee

Austin Alan Scott

I. Cades Cove in '43

II. The White Frame Church near Tater Branch

III. "Rhododen-dance"

Sails, Winds and Echoes, op. 54

Crawford Gates

Intermission

Monochrome V

Peter Schickele
(b. 1935)

Flute Dance

Murray Boren
(b. 1950)

MEMBERS

Stacy Bauman

Kristi de Rogue (aka Carol Wincenc)

Sharon Farr

Naomi Feldman

Rosa Garcia

Becca Hollingsworth

Holly Hubbard

Sarah Jones

Sarah (Ellen Watermellon) Meehan

Kelly Newbold

Marie Nielsen

Rebecca Svedin (aka Diana Farrington)



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Wednesday, November 10, 1999 - 9:00 P.M.

Madsen Recital Hall

SILVER BREEZE FLUTE CHOIR

Lisa Noele Whatcott, *director*

Randy Gunn, *string bass*

Program

Hungarian Dance No. 5

Johannes Brahms

(1833-1897)

arr. Colin Fleming

Eine Kleine Nachtmusik

Wolfgang Amadeus Mozart

(1756-1791)

arr. Dorli McWayne

I. Serenade

II. Romanze

III. Menuetto

IV. Rondo

Madrigal

Phillippe Gaubert

arr. Ervin Monroe

Blue Train

Ryohei Hirose

MEMBERS

Ariel Amata

Rachael Anderson

Holly Arnell

Samantha Barg

Susan Beck

Mandy Campbell

Elizabeth Cramer

Leslie Curtis

Alisha Facer

Elena Findley

Nancy Garcia

Erica Hekking

Amya Jensen

Erin Kagel

Clarissa Keraga

Serena Landen

Brenda Malone

Rachelle Olsen

Angela Phillips

Amy Richardson

Colette Shaw

Kara Southwick

Elizabeth Velez

Anne Walton

Katie Whitaker

Eva Wilcox

Cara Woolbright



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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Thursday, November 11, 1999 - 7:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Camilla Cheney

piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a
Major in Performance

Program

Prelude and Fugue in G Minor, BWV 861

Johann Sebastian Bach
(1685-1750)

Sonata in C Minor, op. 10, no. 1

Ludwig van Beethoven
(1770-1827)

Allegro molto e con brio

Adagio molto

Finale: Prestissimo

Aufschwung, from *Fantasiestücke*, op. 12

Robert Schumann
(1810-1856)

Étude, op. 10, no. 6

Frédéric Chopin
(1810-1849)

Prelude, op. 23, no. 5

Sergei Rachmaninoff
(1873-1943)

Reflets dans l'eau, from *Images*, I

Claude Debussy
(1862-1918)



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, November 11, 1999 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Cecilia Hone

piano

Student of
Irene Peery-Fox

Assisted by
Amy Merkely, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Sonata in D Major, Koechel 576

Allegro

Adagio

Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Andante Spianato and

Grande Polonaise Brillante in E-flat Major, op. 22

Frederic Chopin
(1810-1849)

Suite op. 14

Allegretto

Scherzo

Allegro molto

Sostenuto

Béla Bartók
(1881-1945)

Concerto No. 2 in G Minor, op. 22

III. Presto

Charles Camille Saint-Saëns
(1835-1921)



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 12, 1999 - 7:30 P.M.

Madsen Recital Hall

Program

Percussion Ensemble

Crown of Thorns

David Maslanka

Strike 2

Stephen Jones

Salsa Combo

Chanko

David Torres

Santo Domingo

Mark Levine

Mas Blues

Oscar Hernandez

Ahora

Charlie Otwell

Panoramic Steel

All the Time

Alan Lightner

Down de Road

Andy Narell

The Entertainer

Scott Joplin
arr. S. Popernack

We Kinda Music

Andy Narell

PERCUSSION ENSEMBLE

Kandis Bender
Kelsey Draper
Tim Fellow
Scott Homer
Michael Huestis
Jamie Lund
Richard Manwaring
Jessica Miles
Heather Rampton
Jayme Wagner

SALSA COMBO

Brent Arnold
Jordan Harmon
Michael Huestis
Karl Jarvis
Bart Olsen
Spencer Rand
Jeff Tate
Amy Ward

PANORAMIC STEEL

Kandis Bender
Joe Center
Marc DeLuca
Louise Hoth
Sean Jackson
Lance LeVar
Jamie Lund
Angela Pryor
Amy Smith
Jayme Wagner
Heather Blacnchard

Amanda Cook
Trevor Harvey
Michael Huestis
Matt Hymas
Travis Keys
Jay Liddle
Margaret Maurice
Heather Rampton
Kristine Smith
David Zimmerman
Jimmy Zimmerman

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, November 13, 1999 - 1:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Emily Bradley Thomas

soprano

Student of

Rebecca Wilberg

Assisted by

Robin J. Hancock, *piano*

Jason Swigert, *violin*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

I

A Warning: The Danger of Artificial Fly

Thomas Arne
(1710-1778)

If Music Be the Food of Love

Henry Purcell
(1659-1695)

II

Non t'accostare all'una

Carlotta Ferrari
(1837-1907)

O bei nidi d'amore

Stefano Donaudy
(1879-1925)

La Zingara

Nicola d'Arienzo
(1811-1877)

III

Lia's Aria, from *L'Enfant prodigue*

Claude Debussy
(1862-1918)

Oeuvre ton coeur

Georges Bizet
(1838-1875)

IV

Er ist's, *Gedichte von Mörike*, no. 6

Hugo Wolf
(1860-1903)

Auch kleine Dinge, *Italienisches Liederbuch*, no. 1

O komme holde Sommernacht, op. 58, no. 4

Johannes Brahms
(1833-1897)

Wie froh und frisch, op. 33, no. 14

V

Two Mass Movements for Soprano

Agnus Dei

Gloria

Gregory Lawrence

Jason Swigert, violin

VI

American Lullaby

Gladys Rich

Stay Awake, from *Mary Poppins*

Richard Sherman
(b. 1928)

Your Daddy's Son, from *Ragtime*

Stephen Flaherty



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 13, 1999 - 2:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Tamara Dastrup

soprano

Student of

Lila Stuart-Bachelder

Assisted by

Robin J. Hancock, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

I

Le Violette

Alessandro Scarlatti
(1659-1725)

Lungi da te, ben mio

Giuseppe Sarti
(1729-1802)

Se Florindo è fedele

Alessandro Scarlatti

II

Zeffiretti lusinghieri, from *Idomeneo*

Wolfgang Amadeus Mozart
(1756-1791)

Noi donne poverine, from *La Finta Giardiniera*

III

Erstes Liebeslied eines Mädchens

Hugo Wolf
(1860-1903)

Mausfallen-Sprüchlein

Und willst du deinen Liebsten sterben sehen

Er ist's

IV

Air champêtre

Francis Poulenc
(1899-1963)

C.

Souric et Mouric
Lune d'Avril
La petite servante

V

Spring
Sleep
Winter
Hymn
Diaphenia

Dominick Argento
(b. 1927)

VI

Du gai soleil, from *Werther*

Jules Massenet
(1842-1912)

BYU
Singers

together again

Friday, November 12, 1999
de Jong Concert Hall | 7:30 pm | Harris Fine Arts Center

BYU School of Music | College of Fine Arts and Communications



Concert
CHOIR

Program

Verbum caro factum est

Hans Leo Hassler
(1564-1612)

And the Word was made flesh and dwelt among us.
And we beheld His glory, the glory of the only begotten by the Father,
Who is full of grace and truth.

the combined choirs

Concert Choir
Rosalind Hall, *conductor*

In Praise of Music

Fanfare for a Festival

Ron Nelson
(b. 1929)

When in our Music God Is Glorified

Andrew Carter

Singet dem Herrn ein neues Lied, BWV 225

Johann Sebastian Bach
(1685-1750)

Robert-Jan August, *organ*
Ramona Jacob, *cello*
Dan O'Bryant, *double bass*

Three Sacred Latin Texts

Christus factus est

Anton Bruckner
(1824-1896)

Christ became obedient for us unto death, even the death of the cross.
Wherefore God also hath exalted Him,
And hath given Him a name which is above all names.

O sacrum convivium

Javier Busto
(b. 1949)

O sacred banquet in which Christ is received.
The memory of His passion is recalled,
The mind is filled with grace,
And the the pledge of future glory is given to us.

Beati quorum via

Charles Villiers Stanford
(1852-1954)

Blessed are the undefiled in the way, who walk in the law of the Lord

Shakespeare in Love

Sigh No More Ladies

Sigh No More Ladies, sigh no more,
Men were deceivers ever.
One foot in sea and one on shore.
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting your sounds of woe into
Hey nonny nonny nonny!

Emma Lou Diemer

Sing no more ditties, sing no more,
Of dumps so dull and heavy!
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting your sounds of woe into
Hey nonny nonny nonny!

Shall I compare thee to a summer's day?

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometimes too hot the eye of heaven shines,
And often is hid gold complexion dimm'd
And every fair from fair sometime declines,

Nils Lindberg

By chance or nature's changing course untrimm'd:
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest,
Nor shall Death brag thou wanders't in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee

Cherlyn Worthen, *conductor*

Two Shakespearean Lyrics

O Mistress Mine

O Mistress mine, where are you roving?
O stay and hear, your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

James Quitman Mulholland

O what is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me sweet and twenty,
Youth's a stull will not endure.

Take, O Take Those Lips Away

Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that so mis-lead the morn:
But my kisses bring again,
Seals of love, but sealed in vain

Dwight Bigler, *piano*

When Daisies Pied

John Rutter

When daisies pied and violets blue
And lady-smocks all silver white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then on every tree
Mocks married men, for thus sings he,
Cuckoo, Cuckoo, O word of fear
Unpleasing to the married ear

When shepherds pipe on oaten straws,
And merry larks are ploughman's clocks,
And turtles tread, and rooks, and daws,
And maidens bleach their summer frocks,
The cuckoo then on every tree
Mocks married men, for thus sings he,
Cuckoo, Cuckoo, O word of fear
Unpleasing to the married ear

When as the rye reach to the chin,
And chop-cherry, chop-cherry ripe within,
When strawberries swimming in the cream,
And school-boys playing in the stream.
Then o, then o my true love said,
Then o, then o my true love said,
Until that time should come again
She could not, could not, live a maid.

Randy Gunn, bass

Three Celtic Folksongs

Bobby Shaftoe (Scotland)

Suo Gan (Wales)

Phil The Fluter's Ball (Ireland)

arr. David Willcocks

arr. K. Lee Scott

arr. Percy French

Intermission

Brigham Young University Singers

Dr. Ronald Staheli, conductor

Beginning With Bells

Cantate Domino canticum novum (Psalm 96)

Arvo Pärt

(b. 1935)

Sing to the Lord a new Song,
Sing to the Lord all the earth.
Proclaim his salvation from day to day.
Declare His glory among the nations,
His wonders among all people.
For the Lord is great and greatly to be praised;
He is to be feared above all gods.
I call the people. I gather the congregation.

En ego campana

Jacob Handl

(1550-1591)

Behold, I am a bell. I laud the true god.
I call the people. I gather the congregation.
I bewail death. I annul the flashes of lightning.
I peal the Sabbath. I scatter the winds.
I bring peace to those who are weighed down.

Dryads' Bells

Stephen Chatman
b. 1950

In celebration of the centenary of Randall Thompson's birth

Glory to God in the Highest
The Lord is My Shepherd

Randall Thompson
(1899-1984)

David Coombs, *piano*

Antiphon: Let All the World in Every Corner Sing

Songs of Light and Life

O nata lux

Thomas Tallis
(1505-1585)

O Light of Light given birth, Jesus, Redeemer of the earth:
Accept the praises and prayers of Thy supplicants.
Thou, who once deigned to be clothed in flesh for our sake,
Grant us to be made members of Thy holy body.

O nata lux

Morten Lauridsen
(b. 1943)

Warum ist das Licht gegeben dem Mühseligen?

Johannes Brahms
(1833-1897)

Why is light given to those who mourn, and life to those who are heavy of heart?
Why is light given to those who wait for death and it comes not?
Why is light given to one whose way is buried, being covered by God?
Why?

O Light of Light

David Ashley-White

Three African-American Spirituals

I Can Tell the World
My Lord, What a Mornin'

arr. Moses Hogan
arr. Paul Leddington Wright

Stephen Shank, *conductor*

Didn't My Lord Deliver Daniel?

Arr. Moses Hogan

1999 CONCERT CHOIR

SOPRANO

Krista Baer
Kari Baardson
Lorena DeGaston
Cassidy Dickson
Britta Erickson
Natalie Hackett
Amanda Hall
Lauralyn Lowe
Cheri Magill
Marianne McMurdie
Camella Northrup
Diana Rogers
Christy Turnbow
Carrie Warner
Cynthia Wells
Charlotte Westover
Sarah Weyland
Jennifer Wilcox

ALTO

Leah Alexander
Lesley Almond
Angela Baer

Chelsea Bagley
Nadia Bikhazi
Michelle Brady
Hilary Butler
Bessie Dean
Kristen Dorff
Suzanne Floyd
Meghann Hunter
Emily Marble
Sarah McDonald
Jeanne Morrison
Stacie Pabst
Carolyn Scott
Emily Shumway
Chelsea Van Dusen
Emily Weed
Heather Wells

TENOR

Joseph Battrick
Dwight Bigler
Andrew Cardon
Todd Demars
William Doolittle

Greg Duffin
Bryan Ellertson
Andrew Fernuik
Joshua Gardner
Joshua Gates
Joel Gillespie
Jonathan Groberg
Jeffrey Jackson
Michael Jensen
Damon Johnson
Jeremy Katherman
Jonathan Mason
James Noble
Christopher Redfearn
Samuel Schwendiman
Benjamin Slaugh
Alan Smith

BASS

Brian Adams
Job Strickland
Christian Allred
Bartt Stucki
Samuel Anderson

Michael Ware
Andrew Atwood
Neil Whittaker
Brad Baille
Nathan Bowen
Robert Brandt
Jesse Chandler
Ty Crossley
Andrew Davis
David Drorbaugh
Timothy Hanna
James Harkness
Branden Henline
Jacob Hiatt
Donald Hickman
Brandon Hsieh
Steven Jones
Michael McNiven
Thomas Moore
Alexander Oldroyd
Nate Robinson
Brian Spotts
Mark Steed

1999 SINGERS

SOPRANO

Amy Astle
Wendy Astle
Rachel Bastian
Margaret Enns
Jeanette Goodliffe
Lindsay Husted
Joni Jensen
Jill LeSueur
Tracey Madsen
Liz Pike

ALTO

Brigette Becker

Karissa Cardon
Erika Carlson
Heather Chipman
Dacia Gray
Melissa Heath
Katie Johnson
Erin Lochhead
Lora Oman
Kate Staheli
Cherilyn Worthen

TENOR

William Brooke
Aaron Cleavinger

Howie Cleavinger
David Coombs
Dirk Johnson
Andrew Larson
Robert Lochhead
Cannon Marriott
Mark Porcaro
Stephen Schank
Tim Workman

BASS

Joshua Baer
Sean Coletti
Adam Dawson

Scott Johnson
Mathew Kieffer
Rex Kocherhans
David Morgan
Richard Murdock
Scott Perry
David Robertson
Levi Smylie
David Thomas
Ben Torgerson
Shane Warby
Brent Wells

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 13, 1999 - 7:30 P.M.

de Jong Concert Hall

SYMPHONIC BAND
Don L. Peterson, *conductor*

Program

Aubrey Fanfare	Jack Stamp
A Symphonic Prelude	Alfred Reed
Elegy for a Young American	Ronald LoPresti
Of Sailors and Whales*	Francis McBeth
I. Ishmael	
II. Queequeg	
III. Father Mapple	
IV. Ahab	
V. The White Whale	

Intermission

Music for Winds and Percussion	Elliott Del Borgo
English Dances set #1	Malcolm Arnold
I. Andantino	arr. John Paynter
II. Vivace	
III. Mesto	
IV. Allegro risoluto	
Third Suite	Robert Jager
I. March	
II. Waltz	
III. Rondo	

* All illustrations used by permission.

SYMPHONIC BAND - FALL 1999

FLUTE

Sharon Farr*
Naomi Feldman
Kelly Newbold
Sarah Jones
Marie Nielsen
Carolyn Holdaway
Kara Southwick
Rebecca Palmer
Trisa Hadfield

PICCOLO

Colette Shaw

OBOE

Laurel Thompson*
Amelia Larson
Julia Hobbs

BASSOON

Rebecca Kohler*
Elaine Bliss
Beth Cummings

CLARINET

1st Don Cordell*
Dorothy Anderson
Michelle Pratt
Elizabeth Jeffery (Eb)
2nd Shaun Mullis
Del Stirling
Janelle Kane
Carrie Rash
Kate Hooley
3rd Zac MacKay
Liz Nielsen
David Halliday

Eric McDonald
Mark Jensen
Enoch Sinclair
Amy McGregor

BASS CLARINET

Tiffany Burrow

CONTRA BASS CLARINET

Charity Merrill

ALTO SAXOPHONE

Jeff Cunningham*
Zach Poulter
John Marshall

TENOR SAXOPHONE

Fabian Loso*

BARITONE SAXOPHONE

Maneesh Mehan

FRENCH HORN

Alison Gifford*
Craig Boyle
Allyson Black
Ben Gessel
Adria Hunt
Kristi DeMille
Yvette Farnsworth
Gordon Mitchell

CORNET

Darrell Brown*
Dave Faires (trumpet)
Vladimir Paje
Thad Phelps

Adam Drake (trumpet)

Angela Bell
Kevin Wilson
Brandon Engles
Derick Lewis
Kyle Roper
Rob Greene

TROMBONE

Michael Bennett*
John Hepworth
Scott Graves
Michelle Flowers
Mark Dixon
Matthew Hardy
Bob Krzymoski
Richard Stacey

EUPHONIUM

Brian Croxall*
Emily Camacho
Nathan McGary

TUBA

Glenn Edwards*
Robert Ligon
Ben Bolin

PERCUSSION

Ben Harmon*
Jessica Miles
Britta Bergstrom
David Zimmerman
Jonathan Gifford
Carrinne Stevens

Slides used for Sailors and Whales:

Moby Dick - Illustrator Anton Otto Fischer, 1949, Published by Literary Guild of America

Moby Dick - Illustrator Mead Schaeffer, 1923, Published by Dood, Mead and Co.

Moby Dick Classics Illustrated, 1969

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

String Chamber Night

Tuesday, November 16, 1999

7:30 P.M.

Madsen Recital Hall
Harris Fine Arts Center

STRING CHAMBER NIGHT

Program

Piano Trio, Op. 70, No. 1
Presto

Ludwig van Beethoven
(1770–1827)

Karen Chapman, *piano*
Tracy Olson, *violin*
Jill Karren, *cello*
Gayle Smith, *coach*

Piano Trio in C Minor, Op. 1, No. 3
Allegro con brio

Ludwig van Beethoven

Sarah Lewis, *piano*
Kathy Ludlow, *violin*
Rebekah Fletcher, *cello*
Marcel Bowman, *coach*

Violin Duo
Ruthenian Dance
The Fly
Scherzo: Vivace

Bela Bartók
(1881–1945)

Ruth Brown, *violin*
Kristen Lewis, *violin*
Marcel Bowman, *coach*

String Quartet in E Minor, Op. 9, No. 2—"Rasumovsky"
Allegretto

Ludwig van Beethoven

Jennie Hawkes, *violin*
Sara Black, *violin*
Erin Chamberlain, *viola*
Paul Jenkins, *cello*
Marcel Bowman, *coach*

Piano Trio in G Minor, Op. 8
Allegro con fuoco

Frédéric Chopin
(1810–1849)

Monica Hymas, *piano*
Mark Oshida, *violin*
Desiree Brooks, *cello*
Dian Baker-Sellheim, *coach*

Piano Trio

Bedrich Smetana
(1824–1884)

Amanda Nixon, *piano*
Alison Gagon, *violin*
Andrea Hall, *cello*
Dian Baker–Sellheim, *coach*

Trio in A Minor, Op. 114
Allegro

Johann Brahms
(1833–1897)

Gwen Tuft, *clarinet*
Katarina Skousen, *piano*
Emma Farnsworth, *cello*
Bill Holman, *coach*

String Serenade, Op. 10
Rondo: Allegro vivace

Ernst von Dohnányi
(1877–1960)

Amy Rosvear, *violin*
Jason Bonham, *viola*
Ramona Jacob, *cello*
Leslie Harlow, *coach*

Five minute intermission

String Quartet in A Minor, Op. 132
Adagio; Allegro

Ludwig van Beethoven

Brian Hernandez, *violin*
Jason Swigert, *violin*
Jason Bonham, *viola*
Nathanael Jasinski, *cello*
Leslie Harlow, *coach*

Piano Quartet in C Minor, Op. 60
Andante

Johann Brahms
(1833–1897)

Amman Starr, *violin*
Joey Hoffman, *violin*
Katie Snow, *cello*
Angela Rushton, *piano*
Leslie Harlow, *coach*

Piano Quintet in F Minor, Op. 34
Allegro non troppo

Johann Brahms
(1881–1945)

Melissa Price, *violin*
Rachel Williams, *violin*
Megan Boyle, *cello*
Amy Boettcher, *piano*
Donna Fairbanks, *coach*

Duo for Violin and Cello
Allegro serioso, non troppo

Zoltán Kodály
(1882–1967)

Ingrid Scherer, *violin*
Kurt Scherer, *violin*

String Quartet in F Major, Op. 59, No. 1

Ludwig van Beethoven

Ingrid Scherer, *violin*
Emily Richards, *violin*
Travis Dastrup, *viola*
Sterling Oaks, *cello*
Igor and Vesna Gruppman, *coaches*

String Quartet in E-flat Major, Op. 74—"The Harp"
Poco adagio; allegro

Ludwig van Beethoven

Mihaela Ganea, *violin*
Martha Thompson, *violin*
Emily Brown, *viola*
Emma Farnsworth, *cello*
Igor and Vesna Gruppman, *coaches*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 17, 1999 - 7:30 P.M.

Madsen Recital Hall

GRADUATE RECITAL
Erin McOmber Lochhead
mezzo-soprano

Student of
J. Arden Hopkin

Assisted by
Robin J. Hancock, *harpsichord & piano*
Dianna Rhodes, *viola*
Emily McCormick Malinka, *soprano*
Robert Lochhead, *tenor*
Shane Warby, *baritone*

In partial fulfillment of the requirements for the degree
Master of Music

Program

I

La regata veneziana

Anzoleta avanti la regata
Anzoleta co passa la regata
Anzoleta dopo la regata

Gioachino Rossini
(1792-1868)

II

The Blessed Virgin's Expostulation

Henry Purcell
(1659-1695)

III

Two Songs for Contralto, Piano, and Viola, op. 91
Gestillte Sehnsucht
Geistliches Wiegenlied

Johannes Brahms
(1833-1897)

Dianna Rhodes, *viola*

IV

Ouvre ton coeur

Georges Bizet
(1838-1875)

Séguidille

Manuel de Falla
(1876-1946)

Toréador

Francis Poulenc
(1899-1963)

V

From *Cinco Canciones Negras*

Xavier Montsalvatge
(b. 1912)

Punto de Habanera

Canción de Cuna para Dormir a un Negrito

Canto Negro

VI

La Bonne Cuisine

Leonard Bernstein
(1918-1990)

Plum Pudding

Ox-tails

Tavouk Gueunksis

Rabbit at Top Speed

Selections from *Trouble in Tahiti*

Standing in a Garden

Island Magic

Emily Malinka, *soprano*

Robert Lothead, *tenor*

Shane Warby, *baritone*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 17, 1999 - 9:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Chris Hopkin

baritone

Student of

J. Arden Hopkin

Assisted by

Robin J. Hancock, *piano*

Elizabeth Pike, *soprano*

Andrew McKee, *baritone*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Largo al factotum, from *Il Barbiere di Siviglia*

Giaochino Rossini
(1792-1868)

Selections from *Don Giovanni*

Deh, vieni alla finestra

Là ci darem la mano

Fin ch'han dal vino

Wolfgang Amadeus Mozart
(1756-1791)

Ständchen

Traum durch die Dämmerung

Cäcilie

Richard Strauss
(1864-1949)

Chanson Gaillardes

La maîtresse volage

Chanson a boire

Madrigal

Invocation aux parques

L'offrande

Francis Poulenc
(1899-1963)

Couplets bachiques
Sèrènade

Banzo
Boi-Bumbá

Hekel Tavarez
Valdemar Henrique

There's a law about men..., from *Trouble in Tahiti*

Leonard Bernstein
(1918-1990)

My Lord, What a Mornin'

arr. H.T. Burleigh
(1866-1946)

De Glory Road

Jacques Wolfe
(1896-1793)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 17, 1999 - 7:30 P.M.

de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY

David Blackinton, *conductor*

Ronald Brough, *marimba soloist*

Program

La Procession Du Rocio

Joaquin Turina
(1882-1949)
arr. Alfred Reed

Shenandoah

Frank Ticheli

Concerto for Marimba and Wind Ensemble

Ney Rosauro
arr. Tony McCutchen

1. Saudacao (greetings)
2. Lamento (lament)
3. Danca (dance)
4. Despedida (farewell)

Ronald Brough, *marimba soloist*

American Salute

Morton Gould
(b. 1913)

Intermission

Serenade in Eb, Op. 7

Richard Strauss
(1864-1949)

Interior Windows

David Sargent
(b. 1941)

World Premiere

Dance Movements

Philip Sparke
(b. 1951)

1. Ritmico
2. Molto Vivo (for the Woodwinds)
3. Lento (for the Brass)
4. Molto ritmico

WIND SYMPHONY - FALL 1999

FLUTE

Rachel Farnsworth
Jessica Snarr
Laura Evans
Stacy Bauman

PICCOLO

Kristi Ballif

OBOE

Alison Comstock
Amanda Croft

ENGLISH HORN

Jennifer Redfearn

BASSOON

Brian Hicks
Mollie Forbes

CLARINET

Marcie Morgan
Michelle Watabe
Katy Boye
Susan Touns
Laura Campbell
Kendall Pyper
Tim Hutchings
Lea Nelson
Chrissy Miller

BASS CLARINET

Adam Ballif
Erica Egli

CONTRA-BASS CLARINET

Peter Shirts

ALTO SAXOPHONE

Chris Bacon
Candice Cannon

TENOR SAXOPHONE

David McConkie

BARITONE SAXOPHONE

Amy Chaston

FRENCH HORN

Mariah Stringer
Claire Edwards
Rob Davis
Mark Miller
Adam Roderick

CORNET

Judd Berry
Joy Scharmen
Seretta Hart
Erik Pyne

TRUMPET

Laural Janke
Jessica Paris

TROMBONE

Ben Porter
Ben Shawcroft
Jeremy Brewer

BASS TROMBONE

Drew Erickson

EUPHONIUM

Brent Arnold
Arthur Moore

TUBA

Marcus Bowers
Eliza Chiu

PERCUSSION

Scott Homer
Nate Child
Jayme Wagner
Heather Rampton
Travis Keys

PIANO

Camilla Cheney

HARP

Cathryn Knoles

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 19, 1999 - 6:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Larisa M. Herrin

piano

Student of

Jeffrey Shumway

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Bourrée fantasque

Emmanuel Chabrier
(1841-1894)

Sonata in F minor, op. 57 ("Appassionata")

Allegro assai

Andante con moto

Allegro ma non troppo

Ludwig van Beethoven
(1770-1827)

Pause

Sonata, op. 1

Mäßig bewegt

Alban Berg
(1885-1935)

Images, Book II

Et la lune descend sur le temple qui fût

Claude Debussy
(1862-1918)

Hungarian Rhapsody No. 6 in D-flat major

Franz Liszt
(1811-1886)



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, November 18, 1999 - 7:30 P.M.
Madsen Recital Hall

BRASS / SAXOPHONE CHAMBER NIGHT

Program

Sonata

Allegro Moderato
Andante
Rondo

Francis Poulenc
(1899-1963)

Rick Winscott, trumpet
Laura Giffiths, horn
Ryan Williams, trombone

Variations

Thème-Andantino
I. Allegretto
III. Vivo
V. Vif
VII. Pastourelle
VIII. Final-Presto

Pierre Max Dubois

When Saxophones Collide

Kendall Pyper, soprano saxophone
Jeff Cunningham, alto saxophone
Amy Chaston, tenor saxophone
Zach Poulter, baritone saxophone

Sonny Burnette

Ave Maria

Canzona and Hornpipe

Brian Croxall, euphonium
Art Moore, euphonium & tuba
Joe Jensen, tuba
Marcus Bowers, tuba

Jacob Arcadet
Brian Israel

Minuetto

Wolfgang Amadeus Mozart–Mehan

(1756-1791)

Trois pièces

Isaac Albéniz

(1860-1909)

I. Chant d'Amour

II. Berceuse

III. L'été

David Halliday, *soprano saxophone*

Candi Cannon, *alto saxophone*

David McConkie, *tenor saxophone*

Meneesh Mehan, *baritone saxophone*

Three Pieces

Ludwig Maurer

(1789-1878)

Maestoso alla Marcia

Andante con moto

Allegro grazioso un poco agitato

Swiss Tune

Elgar Howarth

The Cuckoo

Thad Phelps, *trumpet*

Brett Spjut, *trumpet*

Craig Boyle, *horn*

John Hepworth, *trombone*

Thomas P. Storm, *tuba*



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 20, 1999 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Mary Paloma Marble
soprano

Student of
Lila Stuart-Bachelder &
Susan Alexander-Boren

Assisted by
Robin J. Hancock, *piano*
Christy Turnbow, *soprano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

I

La Calandrina, from *L'Uccellatrice*

Niccolò Jommelli
(1714-1774)

Ogni Amatore, from *La buona figliuola*

Niccolò Piccinni
(d. 1800)

Torna, vezzosa Fillide

Vincenzo Bellini
(1801-1835)

II

Breit' über mein Haupt
Ich schwebe
Meinem Kinde
Für funfzehn Pfennige

Richard Strauss
(1864-1949)

III

Les Cigales
Villanelle des petites canards
Le Paon
Le Cygne

Emmanuel Chabrier
(1841-1894)
Maurice Ravel
(1875-1937)

IV

Love and Friendship
Worlds of Light
The Messenger

John Duke
(1899-1984)

V

The First Christmas
Mary, Lonely on the Road
Stille Nacht

Darwin Wolford
(b. 1936)
James Welch
(b. 1950)
Franz Gruber
(1787-1863)
arr. Mary E. Caldwell



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 20, 1999 - 2:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Carrie Dawn Bills

oboe

Student of

Geralyn Giovannetti

Assisted by

Mika Inouye, *piano*

Kenneth Siders, *piano*

Denae Cenatiempo, *piano*

Elizabeth Green, *bassoon*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata in A Minor

Siciliana

Spiritoso

Andante

Vivace

Georg Philipp Telemann
(1681-1767)

Sonate (1938)

Munter

Sehr langsam - Lebhaft - Sehr langsam, wie zuerst - Wieder lebhaft

Paul Hindemith
(1895-1963)

Intermission

Concertante

Emile Paldilhe
(1844-1926)

Trio for Oboe, Bassoon and Piano

Adagio maestoso - Vivace

Poco lento - Tempo di vivace

Geoffrey Bush
(1920-1998)



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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY

Women's Chorus & Men's Chorus

Women's Chorus

Joni Jensen and Andrew Larson, *conductors*

Men's Chorus

Rosalind Hall, *conductor*

Friday, November 19, 1999
Saturday, November 20, 1999
7:30 P.M.

de Jong Concert Hall
Harris Fine Arts Center

Program

BYU WOMEN'S CHORUS

Joni Jensen and Andrew Larson, *conductors*

I

Psalm 150

David Willcocks
(b. 1919)

Don Cook, *organ*

Ave Maria

William Hawley
(b. 1950)

Let All the World in Every Corner Sing

Sven Lekberg
(b. 1899)

II

Chorus of Priestesses, from *Salamambo*

Modest Moussorgsky
(1839–1881)

Audrey Hawkins, *piano*

The Maidens of Sandomir, from *Boris Godunov*

Modest Moussorgsky

Deborah Litster, *piano*

Nunc Dimittis

Alexandr Gretchaninof
(1864–1956)

Don Cook, *organ*

III

Gloria ad modum tubae

*Glory to God in the highest
and on earth peace to all men of goodwill*

Guillaume Dufay
(1400–1474)

Ave verum corpus

*Hail the very body of Christ
Born of the virgin Mary
Who for man was crucified on the cross*

Francis Poulenc
(1899–1963)

O quam gloriosum

O how glorious is the kingdom

Wherein all the Saints dwell with Christ

Clothed in robes of white, they follow the Lamb

Wherever he goes

Andrew Larson

(b.1973)

IV

A Girl's Garden, from Frostiana

Randall Thompson

(1899–1984)

Jennifer Perkins, *piano*

She Weeps Over Rahoon

Eric Whitacre

(b. 1970)

Jennifer Perkins, *piano*
Melanie Carter, *English horn*

The Ballad of Nancy Dee

John Gardner

(b. 1917)

Jessica Woodbury and Alicen Hickey, *soloists*
Deborah Litster, *piano*

BYU MEN'S CHORUS
Rosalind Hall, *conductor*

Songs of Praise

Festive Praise

Allen Pote

Brass: Brandon Petersen, Gregory Sheppard, Benjamin Gessel, Scott Irvine
Percussion: Lance LeVar, Israel Curtis, Neal Friske, Ammon Allgaier, Tony Giles

Let Their Celestial Concerts All Unite from *Sampson*

George Frederick Handel

(1685–1759)

Contemplation

God Be in My Head

Alleluja

Jackson Berkey

Ralph Manuel

Dwight Bigler, *conductor*

Three Welsh Hymn Tunes

Llanfair (Praise the Lord)

Llef (Sweet is the Work)

Tydi a rodhaist (Thou Gavest)

arr. Mansel Thomas

arr. Mansel Thomas

arr. Arwel Hughes

Dwight Bigler, Lance LeVar, Neal Friske, *marimba*

From the World of Opera

La Danza

Giocchino Rossini

(1792–1868)

Olivia Garcia, *mezzo-soprano*

Toreador Song, from *Carmen*

Georges Bizet

(1838–1875)

Clayne Robison, *baritone*

Quartette, from *Rigoletto*

Giuseppe Verdi

(1813–1901)

arr. George Botsford

Top Hat and Tails

Hats

Hank Beebe

Top Hat, White Tie, and Tails

Irving Berlin

arr. Rosalind Hall

Puttin' on the Ritz

Irving Berlin

arr. Kirby Shaw

Hello Dolly

arr. Rosalind Hall

Spencer Williams, *solo*

Lance LeVar, *drumset*

Dancers: Spencer Williams, Daniel Aldous, Andrew Graham, Aaron Chandler, Robert Cox,

Timothy Knell, Bryson Mortensen, Mark Pahnke, Richard Parkinson, Justin Smith

Danielle Lippard, *special guest*

Choreography: Katie Strong, *Top Hat, White Tie, and Tails*

Colleen West, *Puttin' on the Ritz*

Cathy Black, *Hello Dolly*

Visit the new BYU Men's Chorus website at menschorus.byu.edu for information on the singers,
upcoming concerts, CDs, and the new Men's Chorus "Gear" clothing collection.

MEN'S CHORUS

TENOR I

Weston Blaney
Dwight Bigler*
Kristoffer Boyle
J. Elliott Brown
Trey Brown
Matthew Burton
Cory Carter
Nathan Cluff
Daniel Combs
Steve Cook
Scott Daniels
Neil Dickerson
James Favero
Michael Ferguson
Hans Fugal
Thomas Gardner
Benjamin Gessel
Tony Giles
Andrew Graham
Jared Griffin
Jonathan Hersan
Blaine Hunsaker
Brett Larson
David Layton
Ty Mansfield
Spencer McCombs
Kenneth McKell
Matthew Meilstrup
Ryan Metheny
Paul Mickelsen
Shaun Morris
Kevin Mumford
Jason Palmer
Jaime Penaflor
Brandon Petersen
Brett Pickett
Johnathon Potter
Colby Rampton
Bryan Reeves
Jared Roberts
Gregory Sheppard
Micah Shirts
Jeremy Smith
Nathan Smith
Spencer Stout
Michael Tonks
Gregory Wetzell

TENOR II

Omar Aguilar
Daniel Aldous
Russell Bailey
Cameron Baird
David Barry
Matthew Bullock
Matthew Cardwell
Aaron Chandler
Timothy Chartrand
Jacob Crosby
Robbie Culp
Israel Curtis
Robert Cox
Patrick Dinsmoor
Andrew Feil
Neal Friske
John Gammon
Paul Gardner
Ryan Gee
Jim Guymon
Luke Hales
Kurt Hansen*
Zachary Herries
Jonathan Hoose
Nathaniel Hutchings*
Scott Irvine
Jeremiah Jackson
Elliott Larsen
Michael Lemon
Cori Lindstrom
Morgan Magleby
Kirk Nedreberg
Jeffrey Owens
Matthew Pabst
Joseph Pacini
Jeff Pickett
Andrew Pearson
Jared Pearson
Matthew Pittard
Justin Smith
Neal Spackman
Spencer Swift
Alfredo Travassos
Bryan Thunstrom
Marcus Urie
Todd Valentine
Troy Walker
Jonathan Wentz
Dustin Wiberg
Nathan Williams
Spencer Williams
Jason Winsor
Justin Yeates

BARITONE

Jon Affeltranger
Ammon Allgaier
Brandon Bailey
William Bell
Steve Bowen
Sam Bringham
Allan Broadbent
Matthew Brown
Jesse Cannon
Jason Case
Paul Daniels
Steve Danielson
Robert Davis
Easton Ellsworth
Christopher Fillmore
Matthew Fisher
Grant Gardner
Ryan Gassin
Ryan Hawkins
Jonathan Hill
Gene Hilton
Evan Johnson
Tyler Johnson
Timothy Knell
Joseph Larsen
Brian Larson
Joshua Lee
Lance LeVar
Clarke Low
Benjamin Mason
Benjamin Matz
Lawrence Michaelson
Steven Minert
Bryson Mortensen
Mark Pahnke
Eric Pope
Eric Porter
Glen Sanders
Cameron Schow
Brian Slade
Spencer Scoville
Steven Stay
Jonathan Stutz
Ryan Tait
Tyson Taylor
Tyson Thomas
Damon Van Dyke
Adam Wentz
Brett Williams

BASS

Christopher Adams
Russell Allen
Nathan Anderson
Samuel Ashton
Jeffrey Baer
Kevin Ball
Joshua Balvin
Joshua Batt
Scott Boyle
David Brallier
Rob Brown
Daniel Cramer
Steven Cramer
Brian Dahl
Lake Dishman
Kyle Fife
Bret Gundersen
Clark Gunnerson
Kevin Hales
Matthew Hansen
Nate Holman
Daniel Holsinger
Ryan Hulme
Jason Jacobson
Tony John
Cameron King
Alex Leeman
Brad Molen
Ryan Moore
Matthew Moss
Phillip Olson
Richard Parkinson
Michael Perkins
David Perry
Aaron Peterson
Jonathan Pinney
Jesse Plumb
David Porter
Corey Pratt
Josh Randall
Tyler Rands
Mark Rawlins
Nathan Shaw
Joshua Simon
Bryan Stevens
Jason Strong
Tyler Stoehr
Jay Taylor
Ricky Thornock
Ross Werner
Joshua Warr
Brian Whitaker
Nathan Woodbury

*accompanists

WOMEN'S CHORUS

SOPRANOS

Leslie Ahlborn
Karen Axelgard
Mandi Bingham
Michelle Blauer
Liz Cannon
Pam Capelo
Louise Cardon
Amy Carpenter
Angela Christensen
Susan Clove
Francesca Damiano
Stephanie Davis
Brooke Densley
Mary Eckersley
Kira Farnsworth
Elizabeth Fonnesbeck
Erika Frischknecht
Shirlee Haddock
Holly Hansen
Megan Hansen
Sharon Harris
Alicen Hickey
Rachel Hill
Gretchen Hilton
Yasmine Husein
Marcy Hyatt
Krissy Kidwell
Erin Kotyk
Alissa Kurth
Janae Jackson
Katherine Jones
Shelley Jones
April Laney
Kara Larsen
Sara Libby
Deborah Litster
Sarah Mackay
Melanie Mickelson
Sheralie Monroe
Eliza Moody
Sarah Moyer

Jessica Newton
Heidi Niederhauser
Katy Norman
Julie Ogden
Lindsay Oldroyd
Lori Packer
Kendra Patterson
Kristin Ray
Whitney Skidmore
Kara Southwick
Allison Spackman
Aurelia Stone
Kimberlee Talbot
Mindy Tonks
Rachel Wall
Jessica Woodbury
Marian Youngquist
Alyssa Zainer

ALTOS

Toini Ahs
Heidi Allen
Hillary Anderson
Sallijune Anderson
Perla Antoniak
Jennie Ashworth
Arianne Barrus
Elizabeth Barton
Emily Bement
Andrea Blais
Amy Caldwell
Melissa Campbell
Denae Cenatiempo
Maren Chipman
Jessica Chunn
Adrianne Clark
Natalie Conforto
Natalie Cook
Heather Curtis
Jamie Davis
Alyssa Dick
Emily Esplin

Beth Gardner
Jennifer Gardner
Tiffany Gee
Janessa Gollaher
Camille Graham
Megan Graves
Kim Halverson
Erin Hamilton
Kristen Haskell
Carol Hatch
Audrey Hawkins
Jesica Hegerhorst
Amanda Hessing
Molly Hickcox
Jennifer Higginson
Emily Hill
Kiersten Honaker
Karen Hornberger
Lani Marie Hyer
Sarah Jackson
Stefani Jantzen
Jenn Jayne
Marilyn Knudsen
Miesha Mangum
Ashley Martin
Christy McMullin
Mollie McVey
Desiree Millsaps
Lori Packer
Kendra Patterson
Kristin Ray
Whitney Skidmore
Allison Spackman
Aurelia Stone
Kimberlee Talbot
Mindy Tonks
Jessica Woodbury
Marian Youngquist
Alyssa Zainer

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 20, 1999 - 4:00 P.M.

Madsen Recital Hall

FACULTY RECITAL SERIES

Kristine Parker

flute

Assisted by

Robin J. Hancock, *piano*

Program

Concerto I, "La tempesta di mare," Op. 10, No. 1

Antonio Vivaldi

Allegro

(1678-1741)

Largo

Presto

Sonate en Forme de Suite

Jacques Casterede

I. Prelude

(b. 1926)

II. Menuet

III. Sarabande

IV. Rondo

Intermission

Variations on a Swedish Folktune for flute solo

Ingolf Dahl

(1912-1970)

Itinerant

Toru Takemitsu

(1903-1996)

Sonata

Walter Piston

(1894-1976)

Allegro moderato e con grazia

Adagio

Allegro vivace



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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, November 20, 1999 - 7:30 P.M.

Madsen Recital Hall

FOLK MUSIC ENSEMBLE

Mark Geslison, *director*

Program

Regional Performing Ensemble

Shady Grove
Gold Rush
That's the Way to Treat Your Woman
Next to You, Next to Me
I'm Goin' On
12th Street Rag
I Will
Orange Blossom Special
Amazing Grace

Students: *Angela Pace, voice and guitar; Marcus Williams, mandolin and voice; Tom Hurtado, guitar and voice; Amelia Tingey, voice and mandolin; Paul Washburn, banjo; Ashley Davies, fiddle and voice; Malinda Fried, fiddle; Matt Green, guitar and voice; Stephen Frandsen, bass.*

International Touring Ensemble

Northern Rail
Jerusalem's Ridge
I'm All Prayed Up
The Preacher and the Bear
Dueling Banjos
Blue Moon of Kentucky
Shenandoah
Ladies Duet
Burnin' the Roadhouse Down
Midst of the Morning Rain.

Students: *Andrea Ivey, voice and mandolin; Jared Peterson, banjo and voice; Amber Jensen, fiddle and voice; Jonathan Gray, guitar and voice; Joseph Andersen, bass and voice.*

Guest Soloist: *Lawrence Vincent, voice and guitar*

UPCOMING CONCERTS

Christmas Around the World

7:30 p.m., December 3–4, Marriott Center

Tickets are available at the Marriott Center box office.

Regional Performing Ensemble

1:00 p.m., December 2, Wilkinson Center indoor plaza

Free admission

International Music Ensemble

7:30 p.m., December 8, 214 Crabtree Building

Free admission.

AUDITIONS

Folk Music Ensemble auditions will be held 3-6 p.m., Monday and Wednesday of the first week of classes of Winter Semester in the de Jong Concert Hall fourth floor, south foyer (directly below the School of Music main office).

ACKNOWLEDGEMENTS

Thank you Lawrence Vincent (voice professor in the BYU School of Music) for lending your voice and enthusiasm to this night of Bluegrass and Gospel music.

The Folk Music Ensemble director and students are grateful to the School of Music and College of Fine Arts and Communications for continued support of the Folk Music Ensemble.

The Folk Music Ensemble International Tour for Summer 2000 is to Australia and New Zealand.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 20, 1999 - 7:30 P.M.

Madsen Recital Hall

HARP SOLO AND ENSEMBLE CONTEST
ShruDeLi Ownbey, *director*

Program

"Brazileira," from *Scaramouche*

Darius Milhaud
trans. for three harps by Stanely Chaloupka

Anamae Anderson, MiKell M. DeMille, Shelley Jones

Greensleeves

Traditional
trans. for four harps by Whit Dudley

Variations sur "Corazon de Madera"

Song from Latin America
trans. for two harps by Yvon Rivoal and Catherine Garson

Caroline Avondet, Sara Becker, Lisa Garcia, Heidi Hicken, Jamie Huls, Deborah Sturgill, Jessica van der Put

La Ragazza

Bernard Andres

Emily Dougall, Claire Harris, Janelle Kershaw, Kati Knudson, Nelda Maschmeyer, Amy Richardson, Natalie D. Thomas, Beverly Walker

Le Coucou

Daquin
trans. Henriette Renie

MiKell McKay DeMille

Impromptu Caprice

Anna Wengreen
Gabriel Pierné

La Fille aux Cheveux de Lin

Claude Debussy
ed. Carlos Salzedo

Shelley Jones

Bolero, from *Suite of Eight Dances*

Carlos Salzedo

Megan Decker Palmer

Triplets in Lydian Mode

Béla Bartók

trans. for two harps by Marilyn S. Marzuki

Darren Anderson, Mindy Anderson, Jennifer Barker, Skylar Campbell, Barbara Lockhart, Allison Mecham, Janelle C. Salls, Lianne Walters

On the Slopes, from *White Mountain Suite*

Stephanie Curcio

Mindy Anderson, Jennifer Barker, Skylar Cambell, Janelle Salls, Lianne Walters

Passacaille

George Frederic Handel

trans. Tiny Béon

Anamae Anderson

Berceuse Russe, Op. 40

Marcel Tournier

Claire Harris

First Arabesque

Claude Debussy

ed. Lucille Lawrence

Tiraje Anderson

Etude No. 6, from Andante in “Violin Sonata No. 2”

Johann Sebastian Bach

trans. Marcel Grandjany

Cathryn Knoles

Le Tombeau de Couperin

Maurice Ravel

Prelude, Rigaudon

trans. for two harps by Stanley Chaloupka

Anamae Anderson, Tiraje Anderson, MiKell M. DeMille, Shelley Jones, Cathryn Knoles, Megan D. Palmer, Anna Wengreen

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 23, 1999 - 7:30 P.M.

Madsen Recital Hall

JUNIOR RECITAL
Nathanael David Jasinski
cello

Student of
Gayle Smith

Assisted by
Douglas Bush, *harpsichord*
Dian Baker-Sellheim, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Sonata in D major, BWV 1028

Adagio

Allegro

Andante

Allegro

Johann Sebastian Bach
(1685-1750)

7 Variations on "Bei Männern"
from Mozart's *Magic Flute*, Op. 46

Thema

Var. I

Var. II

Var. III

Var. IV

Var. V: Si prenda il tempo un poco più vivace

Var. VI: Adagio

Var. II: Allegro, ma non troppo

Ludwig van Beethoven
(1770-1827)

Sonata in F major, Op. 6
Allegro con brio
Andante, ma non troppo
Finale: Allegro vivo

Richard Strauss
(1864-1949)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 30, 1999 - 7:30 P.M.

Madsen Recital Hall

STRING ORCHESTRA
Walter Birkedahl, *director*
Daniel O'Bryant, *assistant director*

Program

Concerto Grosso, Op. 3, No. 11

Allegro

Adagio-Allegro

Largo

Allegro

Antonio Vivaldi
(1678–1741)

Soloists

Lisa Chan, violin

Marissa Session, violin

Rebekah Fletcher, cello

Serenade, Op. 20

Allegro piacevole

Larghetto

Allegretto

Edward Elgar
(1857–1934)

Two pieces from "Five Pieces"

Paul Hindemith
(1895–1963)

Threnody for the Victims of Hiroshima

Krzysztof Penderecki
(b. 1933)

Three Pieces in Olden Style

Henryk Gorecki
(b. 1933)

Eleanor Rigby

Lennon/McCartney, arr. Alex Smith

Orange Blossom Special

Rouse, arr. Alex Smith



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SCHOOL OF MUSIC

Tuesday, November 30, 1999 - 7:30 P.M.

Madsen Recital Hall

BYU TROMBONE CHOIR
BYU BRASS CHOIR
Daniel Bachelder, *conductor*

Program

Brass Choir

Ceremonial Piece for Brass
Sleeper's Awake

The Earle of Oxford's March

Cathedral Music

Seek Ye The Lord
Whoever Drinks of the Water
I Say Unto You
For God So Loved The World
Glory to God in the Highest
The Earth is the Lord's
Make Known Your Thanksgiving

Roger Nixon-Haislip
Johann Sebastian Bach
(1685-1750)
William Byrd-Howarth
(1543-1623)
Thomas Beversdorf

Italian March
Scarborough Fair
That's A-Plenty

Trombone Choir

G. Bonelli-Crawen
Bill Reichenbach
Jack Gale

In Memorium
Achieved is the Glorious Work

Ryan Williams, *conductor*

Raymond Premru
Franz Joseph Haydn
(1732-1809)

Brass Choir

Divertissement
Irish Tune from County Derry
Funeral March from *Die Götterdämmerung*
Hallelujah Chorus

Lynden DeYoung
Percy Grainger-Kreines
Richard Wagner-King
George Frideric Handel-Haislip
(1685-1795)

PERSONNEL

Brass Choir

Sam Pierce, *trumpet and flugelhorn*
Alex Smith, *piccolo trumpet and trumpet*
Judd Berry, *trumpet*
Andrew Allphin, *trumpet*
Jessica Paris, *trumpet*
Brett Spjut, *trumpet*

David Denniston, *horn*
Mariah Stringer, *horn*
Renee Wilson, *horn*
Sabrina Burdett, *horn*

Lance Jensen, *trombone*
Jamie Adams, *trombone*
Ben Cramer, *trombone*

Brent Arnold, *euphonium*
Lance Miller, *euphonium*

Ryan Larson, *bass trombone*
Thomas Storm, *tuba*

Lance LeVar, *timpani*

Trombone Choir

Ryan Williams
Brent Arnold
Ben Porter
Ben Shawcroft
Jeremy Brewer
John Hepworth
Lance Jensen
Jamie Adam
Scott Graves
Michael Bennett
Brian Brown
Nate McGary
Matthew Hardy
Marshal Gwynn
Scott Goodwin
Adam Allred
Matt Reynolds
Bryan Ellertson
Bill Hepworth
Michelle Flowers
Bob Kryzmowski
Gretel Cundick
Nathan Tenney
Clark Poole
Ryan Larson, *bass trombone*
Drew Erickson, *bass trombone*
Richard Stacey, *bass trombone*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, December 1, 1999 - 7:30 P.M.

151 Tanner Building

SOPHOMORE RECITAL

Andrew Nylen Allphin

trumpet

Student of

David Brown

Assisted by

Robin J. Hancock, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata for Trumpet and Piano

Mit kraft

Mässig bewegt

Sehr langsam

Paul Hindemith

(1895-1963)

Concerto for Trumpet in E-flat Major Hob. VIIe / 1

Allegro

Joseph Haydn

(1732-1809)

Andante et Scherzo for Trumpet and Piano

J. Ed. Barat

(b. 1882)

Carnival of Venice

Herbert L. Clarke

(1867-1945)



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, December 1, 1999 - 7:30 P.M.

Madsen Recital Hall

GUITAR ENSEMBLE
Lawrence Green, *director*

Charles Middleton
Jennie Lund
Jason Meyer
Dane Erickson
Joshua Meek
Joshua Aker

Program

Danças Populares Brasileiras
Cantigo (. . . de ninar)
Ponteio (agalopado)
Ciranda (roda, roda)
Catira (bati sola)
Frevo (isquenta o pe)

Celso Machado

Canon and Gigue

Johann Pachelbel
(1653–1706)

Mother Goose Suite

Maurice Ravel
(1875–1937)

Quintet in D Major
Grave assai
Fandango

Luigi Boccherini
(1743–1805)



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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, December 3, 1999 - 6:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Gwen Tuft

clarinet

Student of

Bill Holman

Assisted by

Dian Baker-Sellheim, *piano*

Emma Farnsworth, *cello*

Katrina Gabbitas, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Hillandale Waltzes

Tempi di Valse. Con garbo

I. Valse élégante

II. Valse passionée

III. Valse sombre

IV. Valse volante

V. Valse triste

VI. Valse de bonne humeur

VII. Valse brillante et joyeuse

VIII. Valse oubliée

Victor Babin
(1908-1972)

Carnival of Venice

Theme and Variations

Theme Allegretto

1st Variation: Allegretto

2nd Variation: Allegro

3rd Variation: Moderato con eleganza

4th Variation: Presto

Paul Jeanjean

Intermission

Trio in A Minor, op. 114

Allegro-Poco meno Allegro

Adagio

Andantino grazioso

Allegro

Johannes Brahms

(1833-1897)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, December 3, 1999 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Katherine L. Davidson
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a
Major in Performance

Program

La plus que lente	Claude Debussy (1862-1918)
Sonata in D Minor, K. 517	Domenico Scarlatti (1685-1757)
Sonata in E Major, K. 531	Domenico Scarlatti
Papillons, op. 2	Robert Schumann (1810-1856)
Intermezzi, op. 117	Johannes Brahms (1833-1897)
E-flat Major - Andante moderato	
B-flat Minor - Andante non troppo e molto espressione	
C-sharp Minor - Andante con moto	

24 Preludes, op. 20

Trygve Madsen
(b. 1940)

Molto agitato

Allegro

Allegro

♩=76

Allegro molto

Presto

Allegro

Scherzando

Poetico

Maestoso

Allegro

Vivace

Simplice

Andante

Allegretto grazioso e poco rubato

Andante

Grazioso

Adagio

Moderato

Allegro molto

Molto agitato e molto marcato

Adagio e poco rubato

Allegro

Molto agitato



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, December 3, 1999 - 9:00 P.M.

Madsen Recital Hall

JUNIOR RECITAL

Heidi Sorenson

violin

Student of

Igor and Vesna Gruppman

Assisted by

Dian Baker-Sellheim, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Partita No. 2 in D Minor, S. 1004

Allemande

Gigue

Johann Sebastian Bach

(1685–1750)

Concerto No. 1 in G Minor, Op. 26

Prelude: Allegro moderato

Adagio

Max Bruch

(1838–1920)

Intermission

Sonata No. 5 in F Major, Op. 24 (Spring Sonata)

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Ludwig van Beethoven

(1770–1827)



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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, December 4, 1999 - 12:30 P.M.

Madsen Recital Hall

JUNIOR RECITAL

Elizabeth Green

bassoon

Student of

Roger Hicks

Assisted by

Dwight Bigler, *piano*

Denae Cenatiempo, *piano*

Carrie Bills, *oboe*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Scherzo in G Minor

O. Miroshnikov

Suite II - Allemande

Johann Sebastian Bach
(1685-1750)

Konzert F-dur

Allegro maestoso

Adagio molto

Poco presto

Karl Stamitz
(1745-1801)

Intermission

Vocalise, op. 34, no. 14

Sergei Rachmoninoff
(1873-1943)

Trio for Oboe, Bassoon, and Piano

I. Adagio Maestoso, Vivace

II. Poco Lento, Tempo di Vivace

Geoffrey Bush
(b. 1920)

* Refreshments will be served in the north lobby of the recital hall



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BRIGHAM YOUNG UNIVERSITY
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Saturday, December 4, 1999 - 2:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Jeffrey Cunningham, *alto saxophone*

David McConkie, *tenor saxophone*

Student of

Ray Smith

Assisted by

Robin J. Hancock, *piano*

Janos Starker, *cello*

Eugene Rousseau, *saxophone*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Solo for Alto Saxophone

Bernhard Heiden
(b. 1910)

Sicilienne

Pierre Lantier

Concerto in E-flat Major

A. Glazounov
(1865–1936)

Suite No. 3 for cello solo, BWV 1009

Johann Sebastian Bach
(1685–1750)

Prelude

Allemande

Courante

Sarabande

Bourree I

Bourree II

Gigue

Fantasia for the Tenor Saxophone

- I. Anime–Moins
- II. Lentement
- III. Tre Anime

Heitor Vill-Lobos I
(1885–1936)



BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, December 4, 1999 - 4:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Rachel Farnsworth

flute

Student of
Kristine Parker

Assisted by
Dian Baker-Sellheim, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Sonata in E Minor, BWV 1034

Adagio ma non tanto

Allegro

Andante

Allegro

Johann Sebastian Bach

(1685-1750)

Poem

Charles T. Griffes

(1884-1920)

Intermission

Density 21.5

Edgard Varèse

(1883-1965)

Sonata in D Major, Op. 94

Sergei Prokofiev

(1891-1953)

I. Andantino

II. Scherzo

III. Andante

IV. Allegro con brio



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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, December 4, 1999 - 5:30 P.M.

251 Tanner Building

SOPHOMORE RECITAL

Daniel Thrower

trumpet

Student of

David Brown

Assisted by

Ryan Murphy, *piano*

David Brown, *trumpet*

David Faires, *trumpet*

Joy Scharman, *trumpet*

Bob Peterson, *trumpet*

Darrell Brown, *trumpet*

Barbara Johnson, *french horn*

Ryan Williams, *trombone*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Concerto in D Major

Adagio

Allegro

Grave

Allegro

Georg Philipp Telemann
(1681-1767)

Concerto per il clarino, Eb

Allegro

Franz Joseph Haydn
(1732-1809)

Concerto for Trumpet and Piano

Alexander Grigori Arutunian
(b. 1920)

Intermission

Sonata, op. 51

Allegro

Aria

Finale (Tocatta)

Flor Peeters

(b. 1903)

“War in Heaven”

Movement I (trumpet and piano)

Movement II (8 brass) segue

Movement III (8 brass)

Daniel N. Thrower

(b. 1976)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 4, 1999 - 6:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Jason C. Swigert

violin

Student of

Igor Gruppman

Assisted by

Dian Baker-Sellheim, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata in G Minor, BWN 1001

Johann Sebastian Bach
(1685-1750)

I. Adagio

II. Fuga

III. Siciliano

IV. Presto

Intermission

Symphonie Espagnole in D Minor, op. 21

Edouardo Lalo
(1823-1892)

I. Allegro non troppo

III. Intermezzo

Romanza Andaluza

Pablo de Sarasate
(1844-1908)



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 4, 1999 - 9:00 P.M.

Madsen Recital Hall

JUNIOR RECITAL
Jennie Rebekah Hawkes
violin

Student of
Vesna Gruppman

Assisted by
Aaron Flood, *organ*
Dian Baker-Sellheim, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Ciaccona in G Minor

Tommaso Vitali
(c. 1660)
arr. Ferdinand David

Aaron Flood, *organ*

Concerto No. 2 in D Major
Moderato assai
Andante
Rondo: Allegro vivo

Wolfgang Amadeus Mozart
(1756-1791)
cadenzas Z. Francescatti

Dian Baker-Selheim, *piano*

Pause

Sonata in A Major
Allegretto ben moderato
Allegro

César Franck
(1822-1890)



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Celebration of Christmas 1999

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

Women's Chorus
Joni Jensen & Andrew Larson, *conductors*

Men's Chorus
Rosalind Hall, *conductor*

Brass Choir
Daniel Bachelder, *conductor*

Symphony Orchestra
Bryce Rytting, *conductor*

Friday, December 3, 7:30 pm
Saturday, December 4, 2:00 pm & 7:30 pm
de Jong Concert Hall
Harris Fine Arts Center

Program

Christmas Bells

David Zabriskie

Wendy and Amy Astle, *piano*
Lance LeVar, Dwight Bigler, Neil Friske, *percussion*
Combined Choirs

Ding Dong Merrily on High

arr. Howard Cable

Combined Choirs and Brass Choir

The Goslings

Frederick Bridge

The Boar's Head Carol

arr. Alice Parker and Robert Shaw

Gaudete

arr. Brian Kay

Men's Chorus

Christmas Cathedral Music

Thomas Beversdorf

Glory to God in the Highest

The Earth Is the Lord's

Make Known Your Thanksgiving

Brass Choir

Austrian Yodel Carol

arr. Andrew Carter

He Came Here For Me

Ron Nelson

Shelley Jones, *harp*; Jennifer Perkins, *piano*

Women's Chorus

Deep In a Winter's Night

arr. Allan Robert Petker

Spanish Carol

arr. Andrew Carter

Concert Choir

The Earle of Oxford's March

William Byrd-Howarth

Brass Choir

Verbum caro factum est (And the Word Was Made Flesh)

Hans Leo Hassler

Concert Choir, BYU Singers, and Brass Choir

Sing We Now of Christmas

arr. Fred Prentice

Mathew Kieffer, *conductor*

A'Soalin'

arr. Ronald Staheli & Stephen Oliver

Mark Porcaro, Carissa Cardon, Aaron Cleavinger, *guitar*

Scott Daniels, *double bass*

BYU Singers

Remember Christ's Birth

arr. Dwight Bigler

Combined Choirs and Brass Choir

Dwight Bigler, *conductor*

Intermission

Evening Prayer and Dream, from *Hänsel und Gretel*

Engelbert Humperdinck

L'Arlésienne Suite no. 1

Georges Bizet

Overture

Carillon

Symphony Orchestra

He Is the Root and the Offspring of David, from *The Redeemer*

Robert Cundick

The Many Moods of Christmas

arr. Robert Shaw & Robert Russell Bennett

Combined Choirs and Orchestra



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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Tuesday, December 7, 1999 - 7:30 P.M.

Madsen Recital Hall

WOODWIND CHAMBER MUSIC

Program

Quintet in D Minor op. 68 no. 3

Andante sostenuto, Allegretto

Andante

Menuetto

Finale

Franz Danzi
(1673–1826)

Stellar Winds

Jennifer Mordock, *flute*

Elizabeth Young, *oboe*

Erica Egli, *clarinet*

Kamber Price, *horn*

Mollie Forbes, *bassoon*

Summer Music, op. 31

Samuel Barber
(1910–1981)

Rustling Leaves Quintet

Rachel Farnsworth, *flute*

Mandy Croft, *oboe*

Gwen Tuft, *clarinet*

Mathew Croft, *horn*

Elizabeth Green, *bassoon*

Introduction and Allegro op. 88, no. 4

Anton Reicha
(1770–1836)

Sonorous Winds

Angela Rich, *flute*

Alison Comstock, *oboe*

Lea Nelson, *clarinet*

Emily Zappe, *horn*

Elizabeth Cummings, *bassoon*

Trois Pièces Brève

Allegro

Andante

Assez lent. Allegro Scherzando

Jacques Ibert

(1890–1962)

Stellar Winds No. 2

Rebecca Svedin, *flute*

Elizabeth Young, *oboe*

Laura Campbell, *clarinet*

Mariah Stringer, *horn*

Elaine Bliss, *bassoon*

Intermission

La Cheminée du Roi René

Cortège

Aubade

Jongleurs

La Mousinglade

Joutes sur l'arc

Madrigal—Nocturne

Darius Milhaud

(1892–1974)

The Swag Women

Jessica Snarr, *flute*

Brenda Bigler, *oboe*

Marcie Morgan, *clarinet*

Claire Edwards, *horn*

Jennifer Kunz, *bassoon*

Sextuor

Allegro vivace

Divertissement

Finale

Francis Poulenc

(1899–1963)

Accent Winds

Kristi Ballif, *flute*

Melanie Carter, *oboe*

Amy Gabbittas, *clarinet*

Laura Griffiths, *horn*

P. J. Woolston, *bassoon*

Dwight Bigler, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY

University Chorale

Tuesday, December 7, 1999

7:30 P.M.

de Jong Concert Hall
Harris Fine Arts Center

Afternoon Section
Daniel Hall and Dwight Bigler, *conductors*
Duncan Peterson, Stephanie Talbot, Aimee Reese, *accompanists*

Program

I

Tomorrow Shall Be My Dancing Day	John Gardner (b. 1917)
The One Hundred Fiftieth Psalm	Howard Hanson (1896–1981)
O Magnum Mysterium	Morten Lauridsen (b. 1943)

II

Coronation Mass K. 317	Wolfgang Amadeus Mozart (1756–1791)
Gloria	
Agnus Dei	
	Olivia Garcia, <i>soprano</i> Heather Chipman, <i>alto</i> Nathan Northrup, <i>tenor</i> Meredith Taylor, <i>bass</i>

III

Sanctus	Daniel Hall (b. 1971)
Exultate Justi	John Williams

IV

Lullay Jesu	Mark Henderson
Christmas Comes Anew	Mark Riese

Evening Section
Paul Broomhead, conductor

Four Jewish Pieces

Song of Galilee

Julius Chajes

Joseph Hoffman, piano

Samachti B'omrim Li

Charles Osborne

Joseph Hoffman, piano

Even When God is Silent

Michael Horvit

Matai Yavo

Maurice Goldman

Joseph Hoffman, piano

Coronation Anthem No. 4 "Let Thy Hand Be Strengthened"

George Frederic Handel

Allegro

Larghetto

Allegro

Orchestra

Two Sacred Pieces

Lord, Make Me an Instrument of Thy Peace

John Rutter

Neil Thornock, organ

According to Thy Wisdom

Daniel E. Gawthrop

Orchestra

Violin

Sarah Jane Thompson
Becky Roessler
Burke Sorenson
Dallin Hansen
Rackel Bakes
Sarah Wrathal
Rachel Mohlman
Beth Benne

Viola

Chris Lewis
Emily Bolles

Cello

Jeremy Wohlstenhume
Amanda Archibald

Bass

Steven Fransen

Oboe

Jen Redfearn
Carrie Bills

Bassoon

Melissa Bitter

Organ

Neil Thornock



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Daniel O'bryant, *conductor*

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Program

Sonata in A Major, Op. 13

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

Gabriel Faure

(1845–1924)

Sonata No. 2 in F Minor, Op. 80

Andante assai

Allegro brusco

Andante

Allegroissimo

Sergei Prokofiev

(1891–1953)

Intermission

Concerto No. 3 in G Major, K. 216

Allegro

Adagio

Rondeau

Wolfgang Amadeus Mozart

(1756–1791)



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Utah Regional Ballet

NUTCRACKER



Jacqueline P. Colledge
Artistic Director

Bryce Rytting
Conductor

December 10-18, 1999

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Composer
Conductor
Costume Design
Lighting Design
Scenic Design

Jacqueline P. Colledge
Peter I. Tchaikovsky
Bryce Rytting
Sarah B. Price
Michael Handley
Bill Kirkpatrick

ACT I

Scene I

The place is Nuremberg, Germany; the date is 1850; the setting is a Christmas party hosted by Dr. Stahlbaum, his wife, and their two children, Clara and Fritz. As guests and children enjoy the celebration, a final guest arrives: the mysterious Herr Drosselmeyer, Clara's Godfather. He orders servants to bring mechanical toys, a French soldier, and a doll for the children. To Clara's delight, he also gives her a toy nutcracker. When the festivities end, the guests depart, and Clara and Fritz are sent upstairs to bed. The room is deserted, lit only by moonlight. Clara returns to find her nutcracker toy but is frightened to hear the sound of mice squeaking and scratching. As the clock strikes midnight, magical changes begin: the Christmas tree grows to enormous size, and cookies, toy soldiers, mice, and nutcracker become larger-than-life. Terrified, Clara watches as a battle ensues between a regiment of toy soldiers and squadrons of mice led by the Mouse King. In order to save her nutcracker, Clara distracts the Mouse King, allowing the nutcracker to destroy him. This magically transforms the ugly nutcracker into a charming prince.

Scene II

The Nutcracker Prince takes Clara on a journey through the Land of Snow where lovely snowflakes waltz in dazzling brilliance. A magical snowflake appears, and her Prince sends her off to the Land of the Sugarplum Fairy.

ACT II

Upon her arrival at the Kingdom of Sweets, Clara is entertained by the Sugarplum Fairy and the Prince. The court enjoys performances which represent various delicacies of the kingdom. Clara is entranced but suspects that this is a dream and that once the spell is broken she will have to leave this land of enchantment and her beloved Nutcracker Prince. She is afraid to ask if this is so. Though she tries, Clara cannot hold onto the dream. A beautiful snowflake, her transportation away from the land of childhood enchantment, once again moves toward them to take them back to the Stahlbaum household.

CAST

December 10-11, 1999

Drosselmeyer
Nephew
Clara
Fritz
Dr. Stahlbaum
Mrs. Stahlbaum
Guests

Maid
Little Maid
French Doll
French Soldier
Nutcracker
1st Rifleman
Mouse King
Mice

Michael Onstad
Bentley Wilson
Naomi Reid
Taylor Wood
Johnny Revill
Giuliana Willis
Summer Anderson, Matisse Clyde, Amara Anderson,
Erisa Gina, Wendy Shearer, Tiffany Ritchie,
Amy Peterson, Kevin Ostler, Dean Caloca,
Don Ostler, Josh Pate, Carl Barlow, Boyd Stout,
Steve Best, Vance Debes
Jennifer Price
Bailey Hales
Jennifer Schow
Boyd Stout*
Boyd Stout*
Janika Evans
Vance Debes or Kevin Ostler
Josh Pate, Don Ostler, Carl Barlow, Jesse Dixon,
Levi Isaacson

Scene 11

Snow Queen
Snow Prince
Snowflakes

Brittnee Colledge
Dean Caloca*
Jennifer Schow, Erin Hutchings, Kelly Mortensen,
Tiffany Ritchie, Jessica Kelly,
Summer Anderson, Jennifer Price, Vicki Bingham,
Marissa Wood, Jenica Salazar, Leslie Evans,
Brittany Shoemaker

Act 11

Sugar Plum Fairy
Nutcracker Prince
Clara
Marzipan Maidens

Sugar Plum Fairy Attendants
Ribbon Candy Servants

Shepherdesses

Lisa Choules, Natalie Kirkham (11M)
Boyd Stout*
Naomi Reid
Melissa Tanner, Heather Salt, Erin Didericksen,
Jayne Allen, Kori Pedersen, Kathryn Hanks,
Megan Welch, Jenny Devey
Lynette Kelly, Carrie Davis
Michelle Fitzgerald, Madelyne Wilson, Vanessa Crowfoot,
Melissa Fitzgerald, Michelle Nicholes, Melissa Nicholes
Michelle Wold, McKenzie Harding, Meagan Rojas,
Sydni Fieldsted, Christina Thurston, Miranda Jennings

Spanish	Natalie Kirkham, Giuliana Willis (11M)
Arabian Pas de deux	Christina Gee & Steve Best, Amy Peterson (11M)
Arabian Corps	Jernae Kowallis, Celesta George, Daile Wilson, Kim Call, Cassie Barker, Tiani Crowfoot, Rachel Lanham, Angelique Davis
Oriental	Jennifer Price, Marissa Wood, Vicki Bingham
English	Brittnee Colledge
Russian	Boyd Stout* with Jacqueline Allen, Amanda Bodily, Jenica Salazar, Jennifer Schow
Woodnymphs	Ivana Wood, Christina Gee (11M)
Corps	Kelly Mortensen, Jessica Kelly, Brittany Shoemaker, Leslie Evans, Ivana Wood (11M)
Madam Ginger	Johnny Revill
Waltz of the Flowers	Melissa Davis & Dean Caloca*
Demi-Soloists	Amy Peterson, Tiffany Ritchie (11M), Jennifer Schow, Jessica Kelly, Giuliana Willis, Amanda Bodily, Jacqueline Allen, Josh Pate, Carl Barlow, Boyd Stout*
Corps de Ballet	Jennifer Price, Jennifer Peterson, Vicki Bingham, Leslie Evans, Brittany Shoemaker, Marissa Wood, Jenica Salazar, Summer Anderson, Lindsey Nelson, Erin Hutchings,
Grand Pas de deux	Lisa Choules & Ben Huys
	Natalie Kirkham & Ben Huys (11M)
Finale	Ensemble

Children in the Nutcracker

Party Girls	Aubriel Campbell, Patti Valentine, Corinne Dean, Rachelle Jardine, Corinne Barton, Lauren Mortensen, Abbie Woolstenhulme, Nicole Cardon, Lisa Evans
Party Boys	Jarom Randall, Cory Whale, Jordan Bishop, Justin Hanks, Dallan Barnhurst, Mitchell Nicholes, Josh Adams, Chris Price, Andrei Tian
Soldiers	Jillann Hreinson, Lauren Tian, Bethany Serr, Ayla Graehl, Alexandra Anderson, Tara Wise, Liesl Wright, Janika Evans
Cookies	Katelan Brown, Holly Fitzgerald, Victoria Evans, McKenzie Baum, Ruth Helman, Alesha Corbett
Mademoiselles	Rachel Reid, Rebekah Reid, Ariel Wright, Tiffany Cowley, Megan Smith, Sydnee Gunter, Chloe Wilson, Demiree Campbell

*Performing courtesy of Utah Ballet

CAST

December 16, 1999

Drosselmeyer
Nephew
Clara
Fritz
Dr. Stahlbaum
Mrs. Stahlbaum
Guests

Michael Onstad
Bentley Wilson
Melissa Carlisle
Taylor Wood
Johnny Revill
Giuliana Willis
Summer Anderson, Matisse Clyde, Amara Anderson,
Erisa Gina, Wendy Shearer, Tiffany Ritchie,
Amy Peterson, Kevin Ostler, Dean Caloca, Don Ostler,
Josh Pate, Carl Barlow, Boyd Stout, Steve Best,
Vance Debes
Brittany Shoemaker
Rebecca Hansen
Kelly Mortensen
Boyd Stout*
Boyd Stout*
Kristin Abrahamson
Vance Debes or Kevin Ostler
Josh Pate, Don Ostler, Carl Barlow, Jessie Dixon,
Levi Isaacson

Maid
Little Maid
French Doll
French Soldier
Nutcracker
1st Rifleman
Mouse King
Mice

Scene 11

Snow Queen
Snow Prince
Snowflakes

Christina Gee
Dean Caloca*
Jennifer Schow, Erin Hutchings, Kelly Mortensen,
Tiffany Ritchie, Jessica Kelly, Erisa Gina,
Jennifer Price, Vicki Bingham, Marissa Wood,
Lindsey Nelson, Jenica Salazar, Leslie Evans,
Brittany Shoemaker, Matisse Clyde, Wendy Shearer,
Jennifer Peterson

Act 11

Sugar Plum Fairy
Nutcracker Prince
Clara
Marzipan Maidens

Jacqueline Allen
Boyd Stout*
Melissa Carlisle
Tiani Crowfoot, Angelique Davis, Erin Didericksen,
Jayne Allen, Kori Pedersen, Kathryn Hanks,
Megan Welch, Jenny Devey

Sugar Plum Fairy Attendants
Ribbon Candy Servants

Lynette Kelly, Carrie Davis
Misty Sanderson, Laura Seegmiller, Alyssa Briggs,
Liesl Wright, Michelle Nicholes, Melissa Nicholes
Michelle Wold, McKenzie Harding, Sydni Fieldsted,
Heidi Hilgenberg, Christina Thurston, Miranda Jennings

Shepherdesses

Spanish	Melissa Davis
Arabian Pas de deux	Amanda Bodily & Vance Debes
Arabian Corps	Jernae Kowallis, Ashley Whitehead, Shawna Calder, Melissa Tanner, Heather Salt, Stephanie Ryder, Kristin Whale, Naomi Reid
Oriental	Wendy Shearer, Leslie Evans, Jennifer Peterson
English	Brittnee Colledge
Russian	Boyd Stout* with Giuliana Willis, Natalie Kirkham, Kelly Mortensen, Tiffany Ritchie
Woodnymphs	Christina Gee
Corps	Jessica Kelly, Lindsey Nelson, Erin Hutchings, Jenica Salazar
Madam Ginger	Johnny Revill
Waltz of the Flowers	Ivana Wood & Dean Caloca*
Demi-Soloists	Erin Hutchings, Tiffany Ritchie, Amanda Bodily, Kelly Mortensen, Erisa Gina, Jennifer Schow Josh Pate, Carl Barlow, Boyd Stout*
Corps de Ballet	Wendy Shearer, Jennifer Peterson, Brittany Shoemaker, Vicki Bingham, Leslie Evans, Stephanie Ryder, Amara Anderson, Jenica Salazar, Marissa Wood, Lindsey Nelson
Grand Pas de deux	Jacqueline Allen & Jiang Qi
Finale	Ensemble

Children in the Nutcracker

(December 16th Evening & December 18th Matinee)

Party Girls	Brianne Turner, AdriAnn Mathews, Corinne Dean, Janessa Davidson, Chelsey Wiser, Tiffany Matthews, Jade Jolley, Melissa Gray, Lindsey Gray
Party Boys	Taylor Wood, Cory Whale, Jordan Bishop, Justin Hanks, Dallan Barnhurst, Mitchell Nicholes, Josh Adams, Chris Price, Andrei Tian
Soldiers	McKell Brown, Brynn Henriksen, Bethany Serr, Madelyne Wilson, Amanda Gear, Jessica Davis, Melissa Fitzgerald, Kristin Abrahamson
Cookies	Katelan Brown, Katie Davis, Wilhelmina Grow, Christina Roemmich, Jessica Jensen, Chantel Snyder
Mademoiselles	Katherine Park, Cecilia Sorensen, Ariel Wright, Nichole Wanlass, Jessica Bishoff, Giselle Wright, Arianna Fender, Breanna Long

*Performing courtesy of Utah Ballet

CAST

December 17-18, 1999

Drosselmeyer
Nephew
Clara
Fritz
Dr. Stahlbaum
Mrs. Stahlbaum
Guests

Maid
Little Maid
French Doll
French Soldier
Nutcracker
1st Rifleman
Mouse King
Mice

Snow Queen
Snow Prince
Snowflakes

Sugar Plum Fairy
Nutcracker Prince
Clara
Marzipan Maidens

Sugar Plum Fairy Attendants
Ribbon Candy Servants

Shepherdesses

Spanish
Arabian Pas de deux
Arabian Corps

Michael Onstad
Sten Isaacson, Bentley Wilson (18M)
Hannah Reid
Jarom Randall
Johnny Revill
Natalie Kirkham
Summer Anderson, Matisse Clyde, Amara Anderson,
Erisa Gina, Wendy Shearer, Tiffany Ritchie,
Amy Peterson, Kevin Ostler, Dean Caloca, Don Ostler,
Josh Pate, Carl Barlow, Boyd Stout, Steve Best,
Vance Debes
Erin Hutchings
McCall Williams, Rebecca Hansen (18M)
Amanda Bodily
Boyd Stout*
Boyd Stout*
Janika Evans, Kristin Abrahamson (18M)
Vance Debes or Kevin Ostler
Josh Pate, Don Ostler, Carl Barlow,
Jessie Dixon, Levi Isaacson

Scene 11

Lisa Choules, Melissa Davis (18M)
Dean Caloca*
Jennifer Schow, Erin Hutchings, Kelly Mortensen,
Tiffany Ritchie, Jessica Kelly, Summer Anderson,
Jennifer Price, Vicki Bingham, Lindsey Nelson,
Jenica Salazar, Leslie Evans, Brittany Shoemaker,

Act 11

Brittnee Colledge, Christina Gee (18M)
Boyd Stout*
Hannah Reid
Tiani Crowfoot or Melissa Tanner, Angelique Davis or
Heather Salt, Kristin Whale, Rebecca Kimball,
Kori Pedersen, Kathryn Hanks, Paige Kimball,
Brinly Thomas

Lynette Kelly, Carrie Davis
Michelle Fitzgerald, Lauren Tian, Holly Hancock,
Melissa Fitzgerald, Ayla Graehl, Chanel Smith
(18M)-Misty Sanderson, Laura Seegmiller,
Alyssa Briggs, Liesl Wright, Michelle Nicholes,
Melissa Nicholes
Michelle Wold, Miranda Jennings or McKenzie Harding,
Heidi Hilgenberg or Meagan Rojas, Sydni Fieldsted,
Christina Thurston, Kimberly Judson
Lisa Choules
Christina Gee & Vance Debes, Giuliana Willis (18M)
Rebecca McIntosh, Shayla Billings, Daile Wilson,

**Oriental
English
Russian**

Kim Call, Cassie Barker, Stephanie Ryder,
Rachel Lanham, Naomi Reid
(18M) - Jernae Kowallis, Ashley Whitehead,
Shawna Calder, Melissa Tanner, Heather Salt,
Stephanie Ryder, Kristin Whale, Naomi Reid
Jennifer Price, Erin Hutchings, Vicki Bingham
Jennifer Schow, Jacqueline Allen (18M)
Boyd Stout* with Melissa Davis, Amanda Bodily,
Giuliana Willis, Jacqueline Allen
(18M) - Boyd Stout*, Melissa Davis, Jessica Kelly,
Jennifer Schow, Jenica Salazar

**Woodnymphs
Corps**

Amy Peterson, Amanda Bodily (18M)
Kelly Mortensen, Ivana Wood, Jessica Kelly,
Jenica Salazar
(18M) - Summer Anderson, Brittany Shoemaker,
Ivana Wood, Kelly Mortensen

**Madam Ginger
Waltz of the Flowers
Demi-Soloists**

Johnny Revill
Natalie Kirkham & Dean Caloca*
Tiffany Ritchie, Erin Hutchings, Amanda Bodily,
Jacqueline Allen, Jennifer Schow, Jessica Kelly
(18M) - Erin Hutchings, Jessica Kelly, Amy Peterson,
Kelly Mortensen, Ivana Wood, Brittany Shoemaker

Corps de Ballet

Jennifer Price, Jennifer Peterson, Vicki Bingham,
Leslie Evans, Stephanie Ryder, Marissa Wood,
Jenica Salazar, Lindsey Nelson, Brittany Shoemaker,
Summer Anderson, Matisse Clyde, Wendy Shearer,
Amara Anderson, Daile Wilson, Celesta George
Brittnee Colledge & Jiang Qi
Christina Gee & Jiang Qi (18M)

Grand Pas de deux

Finale

Ensemble

Children in the Nutcracker**

Party Girls

Chelsea Bridgewater, Sara Johnson, Corinne Dean,
Elizabeth Starley, Jessica Pyper, Alyssa Chischillie,
Miranda Holindrake, Alyssa Nelson, McKayla Demers

Party Boys

Taylor Wood, Spencer Isaacson, Johannes Grow,
Daniel Isaacson, Blake Barney, Jacob Starley,
Aaron Isaacson, Nick Williams, Isaiah Isaacson

Soldiers

Brynn Henriksen, Misty Sanderson, Skye Gunderson,
Madelyne Wilson, Brooklyn Bond, Christina Izatt,
Liesl Wright, Jankika Evans

Cookies

Halie Bingham, Katie Davis, Wilhelmina Grow,
Christina Roemmich, Alyssa Woolstenhulme,
Alexandria Christensen

Mademoiselles

Summerisa Bell, Brittney Taggart, Breanne Demers,
Jessica Seely, Stephanie Nalley, Angel Chong,
Camille Nix, Chantel Nix

*Performing courtesy of Utah Ballet

**Casting for Dec. 18th Matinee Children's roles, see Dec. 16th.

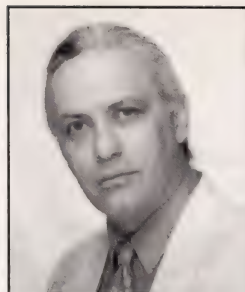
Michael Onstad

Guest Artist

Michael Onstad has given one little girl the same Christmas gift over 200 times. He is well remembered as Godpapa Drosselmeyer, giving Clara the Nutcracker in Utah Regional Ballet's production as he did for thirty years with Ballet West.

Michael started his professional career with the Utah Civic Ballet. He became Principal Mime and a Principal Dancer with Ballet West and toured widely as a Guest Artist. This included a year with Pantomime Theater Ballet at Tivoli Gardens in Denmark. He has taught personal fitness, weight control and dance for many years and is now teaching ballet in Oregon.

Michael appeared as the chieftain in the Premier of Legend of Timpanogos with Utah Regional Ballet Company. He considers frequent appearances with the Utah Regional Ballet a joyous contribution to his personal well being.



Ben Huys

Guest Artist

Ben Huys born in Ghent, Belgium, received his early training at the Municipal Ballet School in Antwerp under Jos Brabants. In 1985, won the Prix de Lausanne and went to the School of American Ballet. He joined the New York City Ballet in 1986, where he danced Principal roles such as Balanchine's Apollo, Tchaikovsky pas de deux, Swan Lake, Jewels; Jerome Robbins' Dances at the Gathering, Ives Songs, The Four Seasons; and Peter Martins Mozart Serenade and Sleeping Beauty; as well as worked with numerous other choreographers and professionals in the field. In 1996 he joined the Zurich Opera Ballet and danced the Principal role in William Forsythe's In the Middle, Somewhat Elevated; also Spoorli's Midsummernights dream and Brahms in Ballet. Ben has performed in several Galas and Music festivals throughout the world, and in 1997-98, performed with the Asami Maki Ballet Company in Tokyo, Japan. He has recently toured the United States with Principal Dancers of the New York City Ballet under Columbia Artist Management.



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Jiang Qi

Guest Artist

Jiang Qi is considered one of the finest male dancers and teachers from the People's Republic of China. He received his early training at the Beijing dancing Academy of China. He joined the Central Dance Company in 1978 and in 1980, Jiang earned the Silver Prize in a China National Dance Competition. He was also awarded the title of Premier Artist of China from the Chinese Government. Came to America in 1985, Jiang danced with Joffery Ballet Concert Group, and then with Twyla Tharp Dancers as an apprentice. Jiang joined Ballet West in 1986 as a soloist and became Principal Artist in 1988. With the company, he has performed the principal roles in almost all the classics and some of the contemporary choreographers's works such as: Balanchine, Prokovsky, Smuin, Anastos, Butler, Caniparoli, Ashton, Canfield, ChooSan Goh, Loring, and Christensen. Jiang has performed in many countries and international cities including Great Britain, France, Canada, Singapore, Japan, and Hong Kong. As a popular guest artist, Jiang has frequently been seen on the podium of many stages across the United States. In addition to his dancing duties, Jiang became one of the Ballet West Company teachers in 1992 and teaches company class, for Ballet West Conservatory and for the Department of Ballet at the University of Utah. He also choreographed a number of ballets for Ballet West, Ballet West Conservatory, Utah Regional Ballet, Alaska Dance Theatre, Beijing Dance Academy and Hong Kong Jean Wong Ballet. Among his credits in choreography is the beautiful Pas de deux "Goodbye is Hard to Say" performed by Utah Regional Ballet soloists at their fall performance "Evening of Brilliance." He received his BFA, with a teaching certificate, from the University of Utah in August 1995, and received his MFA from the University of Utah in December 1998.



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Artistic Director Message

As we move towards the new millennium,
it is beneficial to look back at the progress made by Utah Regional Ballet Company.

It is so rewarding to realize the growth and development
achieved since our incorporation in 1981.

It is with great appreciation for those patrons
who helped with the initial dream,
that I address this message.

There are endless lists of volunteers, professional educators,
business friends and patrons,
who have dedicated countless hours towards the development of the
Utah Regional Ballet Company.

So where do we reach from here?

The current Board of Directors has a well-laid plan
for the further growth of the Company.

The first priority was to put in place 10 professional contracts
to establish a nucleus to eventually expand to a professional Company.

Utah Regional Ballet II was created to provide the
training ground for talented young dancers
to develop into seasoned professionals.

Many of these dancers are invited to perform
and work with professional companies.

Utah Regional Ballet II is a Performing Honor Company
in the Regional Dance America/ Pacific organization.

These talented performers will continue
to represent our community in performances at RDA Festivals.

I pledge to you my continued support for the
development of the fine arts in our area.

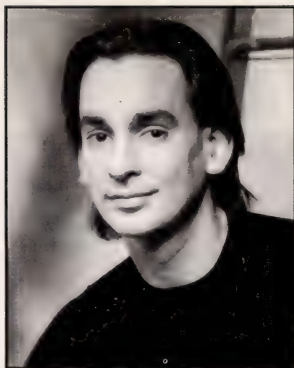
I will strive to bring uplifting, professional programming to
enrich the quality of life throughout our community.

Jacqueline Colledge
Jacqueline Colledge

Alan Hinline

Artist in Residence

Born in Franklin, Ohio, New York-based choreographer Alan Hinline spent most of his dancing career as a free-lance artist. In 1995, after creating numerous roles in a broad range of styles, Mr. Hinline began creating his own work. Since then, he has received a steady series of commissions, awards and a growing reputation for his modern approach in developing his classically oriented works.



As resident choreographer for the Central Pennsylvania Youth Ballet (CPYB), Mr. Hinline has created numerous ballets for this young company. Along with his work for the CPYB he has created ballets for the Pennsylvania Ballet, American Ballet Theater II, Sacramento Ballet, Sarasota Ballet, Dances . . . Patrelle, Berkshire Ballet, Columbus Dance Theater and a host of companies in the Regional Dance America (RDA) organization. Along with these companies his works have been seen at the 1996 New York International Ballet Competition, the 1997 Aoyama International Ballet Festival in Tokyo, Japan and the 1998 International Ballet Competition in Jackson, Mississippi.

Among the awards and honors Mr. Hinline has received are 4 National Choreography Awards from Regional Dance America, a finalist in the Sarasota International Ballet Competition, Who's Who in American Music and the Louis Armstrong Award for Instrumental Music.

Mr. Hinline has been an adjudicator for Regional Dance America in both 1998 and 1999 and served as director of choreography for the RDA Choreographic Conference in 1999 and will again in 2000. A guest teacher throughout the country, Hinline is on the faculty at Ballet Academy East in NYC and the School of the Central Pennsylvania Youth Ballet.

He will work with Utah Regional Ballet through their 1999/2000 season as artist-in-residence. This season highlight will be a Utah Regional Ballet Premiere of D Major Concerto and a repeat performance of Hinline's Sans Souci, a favorite of Utah audiences.

Bill Kirkpatrick

Scenic Artist

Bill is a graduate of BYU with a degree in Fine Arts with an emphasis in painting. He was born and raised in American Fork. He now resides in Alpine and is the father of 3 children and 4 grandchildren. He is best known for portraits. He has been a scenic artist for many years, doing designs for television and movies. He has designed all of the URB scenery. Bill has been very supportive and generous to URB, and he is greatly appreciated.



Sarah B. Price

Costume Director

Sarah has been involved with ballet costuming for twenty-seven years. It all started when Jackie was dancing with Ballet West. The company needed help to finish some sewing on costumes, and Jackie volunteered her mother. Sarah told Jackie not to tell them she was a seamstress, but that she would just help with the hooks and eyes, etc. Her rare creative talent was recognized quickly, however, and within three or four weeks she was asked to direct the entire costume department as costume mistress. She stayed for six years, then spent four years designing for Brigham Young University Theatre Ballet Department.

Sarah has been costume mistress of Utah Youth Ballet and Utah Regional Ballet ever since its inception. She not only sews, she designs all the costumes as well. She is a great favorite with the dancers because of the beautiful fit of her costumes. Each one must look like it has been made specifically for the dancer. The men especially love to wear Sarah's costumes. Joseph Woelfel claims that Sarah's costumes fit better than any costume he has ever worn. Her special design allows them to breathe and move freely.

In addition, Sarah has designed costumes for Ballet West, San Francisco Ballet, New York City Ballet, and for international competitions.



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Bryce Rytting

Conductor

Bryce Rytting's education has been unusually varied: having studied in Germany, the U.S. and England, he has earned degrees in conducting, history and theory. From Princeton University he holds a Ph.D. and an M.F.A. in musicology. Three years of graduate work at the Frankfurt Conservatory under Helmuth Rilling earned him a Kuenstleriche Reifepruefung (literally, artistic maturity examination) in conducting. His first degree was a magna cum laude bachelor's from the University of Utah in music theory. In between, he studied conducting at the Guildhall School of Music and Drama in London. In 1986 Bryce joined the faculty of the Eastman School of Music. He came to BYU in 1989 where he has been named BYU Professor of the Month in February 1997 and the BYU School of Music Outstanding Teacher of the Year in 1993, 1994, 1995 and 1998. Bryce has served as music director of Pro Musica (a choir based in Salt Lake), conductor of the Park City International Music Festival orchestra, guest conductor of the Salt Lake Symphony, and has conducted opera, choir and orchestras at BYU. Bryce has conducted the Nutcracker for Utah Regional Ballet since 1997. In 1998 he was named music director of the Utah Valley Symphony. His wife, Lysa, is a professional harpist. The Ryttings have three children: McKay, Mairin, and Christopher.



Nutcracker Orchestra

Violin

Christine Davis - Concertmaster
Marcel Bowman, Heidi Keith,
Alison Richards, Emily Richards,
Amy Rosevear, Ingrid Scherer,
Heidi Sorenson

Viola

Claudine Bigelow, Leslie Bettweiser
Jason Bonham

Cello

Emma Farnsworth, Monica Bowman,
Nathan Jasinsky, Ramona Jacob

Bass

Dan O'Bryant, Dan Lee

Flute

Laurel Maurer

Oboe

Geralyn Giovanetti

Clarinet

Russell Harlow

Horn

Kathy Colton

Trumpet

Rick Winscot

Bassoon

P.J. Woolston

Trombone

Daniel Bachelder

Percussion

Adam Richards

Harp

Tahlia Anderson

Celeste

Heidi Sorenson

Utah Regional Ballet
1999-2000



Lisa Choules



Brittnee Colledge



Natalie Kirkham



Robbin Holley

*Utah Regional Ballet
1999-2000*



Christina Gee



Jacqueline Allen



Melissa Davis



Amy Peterson

*Utah Regional Ballet
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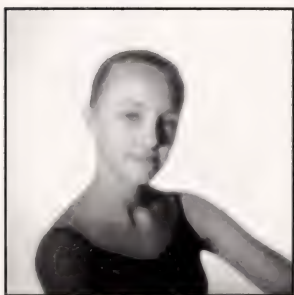


Giuliana Willis



Vance Debes

Apprentices



Ivana Wood



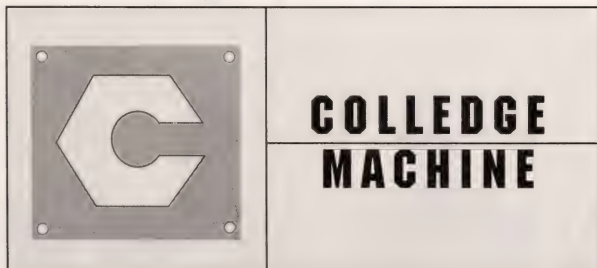
Amanda Bodily

Production Staff

Artistic Director:	Jacqueline P. Colledge
Scenic Designer:	Bill Kirkpatrick
Scenic Artists:	Bill Kirkpatrick, Seven Nelson, Mike Magleby, Lynn Clark
Costume Designer/Director:	Sarah B. Price
Lighting Designer:	Michael G. Handley
Sound Engineer:	Joe Anderson
Stage Manager:	Loraine Edwards
Production Manager of deJong Concert Hall:	Mike Magleby
Seamstress:	Holly Bullock, Anne Gurney
Rehearsal Assistants:	Amy Droubay, Heather Gray
Back Stage Assistant:	Denna Demers
Make-up:	Denna Demers, Julie Kimball
Music Director:	Rob Wood
Costume Dressers:	Carla Arrington, Holly Bullock, Karla Nielsen, Lynn Nielsen, Geanie Clark, Annie Hobbs
Technical Director:	Tyler Castleton
Technical Coordinator:	Darin Bunker
Master Electrician:	Marianne Ohran
Set Construction:	Scenic Service Specialists
Division of Arts Production:	Jon Holloman, Director
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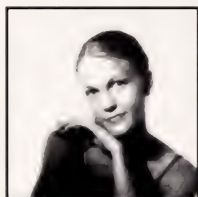
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Utah Regional Ballet II

1999-2000



Amara Anderson



Summer Anderson



Cassie Barker



Vicki Bingham



Kimberly Call



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Jessica Kelly



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Josh Pate



Jennifer Peterson

Utah Regional Ballet II

1999-2000



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July 5-7

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April 21-22

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July 10-14
 July 17-21

BASKETBALL

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 June 5-8 (boys)
 June 12-15 (boys)
 June 19-23 (girls)
 June 26-30 (girls)
 July 3-6 (boys)

CROSS COUNTRY

July 24-28
 July 31-August 4

DIVING

July 24-28

FOOTBALL

June 19-23
 June 26-30

GOLF

June 12-16 (intermediate)
 July 10-14 (elite)

GYMNASTICS

July 10-14 (girls)
 July 17-21 (girls)

HOCKEY

July 24-28

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July 17-21

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July 3-7
 July 24-28
 July 31-August 4

SOFTBALL

July 24-28

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July 17-21

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 June 12-16
 June 19-23

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 June 26-30
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President's Message

I am constantly in awe of the talent and effort presented by the dancers in the Utah Regional Ballet. They sacrifice their time and their bodies to the rigors of classical training. They live for our support and appreciation, and they enhance our lives in the process. The teachers, choreographers and directors deserve equal credit for their endless efforts. Nevertheless, we, the audience, are the beneficiaries. Fine art brings peace and joy to the soul and a celebration of human talent. If we can give but a fraction of our time, talents, and means to supporting the arts, our lives are much enriched.

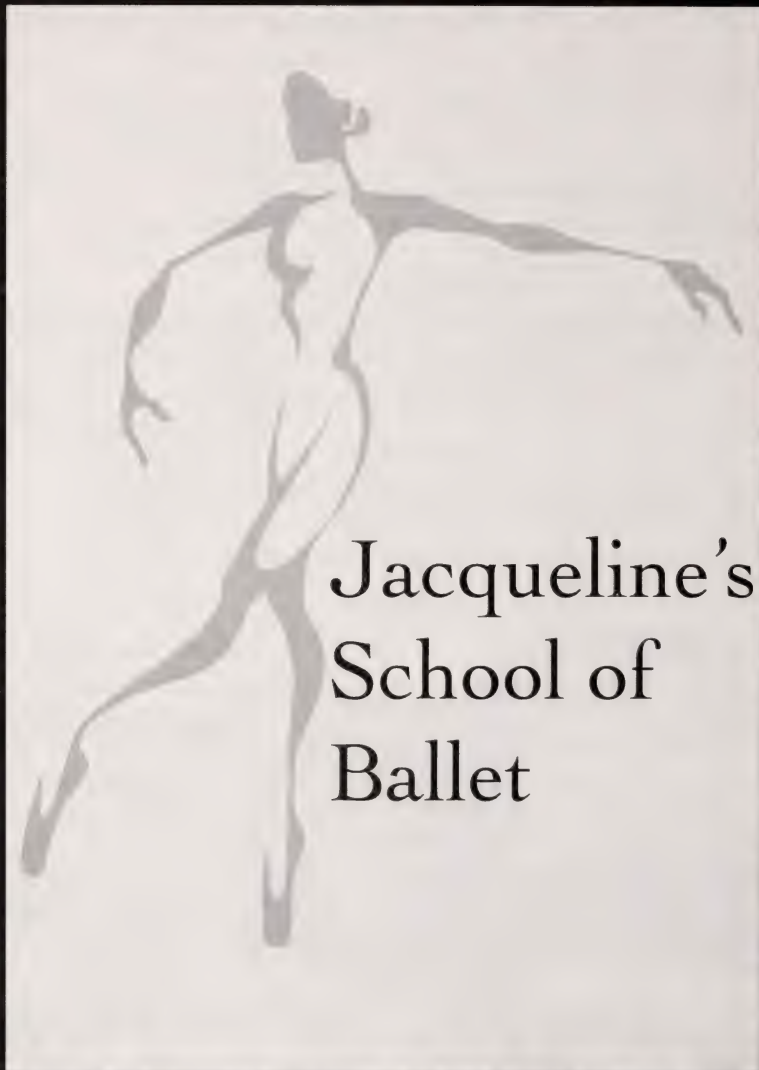


Debbie Bingham

has been active in supporting URB for several years. This is no easy task since she has to get her daughter from the mountain valley of Oakley to Orem every day. She enjoys the beauty and quietness of mountain living but also likes the cosmopolitan flair that ballet provides.

She is married to Robert Bingham, has four daughters, two grandchildren, and has been active in school, church and civic affairs all her adult life. She graduated from Orem High School and attended both BYU and the University of Utah.

Jacqueline Colledge - Director



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Utah Regional Ballet Guild Board

1999-2000



Anita Schow

I am very pleased to be serving as the new president of the Utah Regional Ballet Guild. I have been involved with URB for many years, and I am now particularly excited to be working with the outstanding people who serve in the URB Guild.

"What is the guild?" and "What do they do?" are questions that we are often asked. The Guild is an association of community members and parents who have a united commitment to support with their time and/or resources the continued success of Utah Regional Ballet. They recognize how fortunate we are to have such a quality ballet company in our community that not only entertains us with exceptional performances, but also provides an invaluable opportunity for our youth to follow their dreams in ballet. The guild acts as a liaison between Utah Regional Ballet and the community through newsletters, symposiums, and receptions. It provides support for the company by fundraising for special needs, sponsoring cast parties, and educating the community and local schools about ballet. If you would like to join us in our endeavors, we would wholeheartedly welcome you. The more support we have, the more we'll be able to accomplish. Contact us by calling 756-8091.

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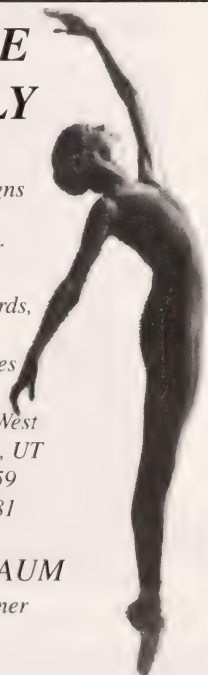
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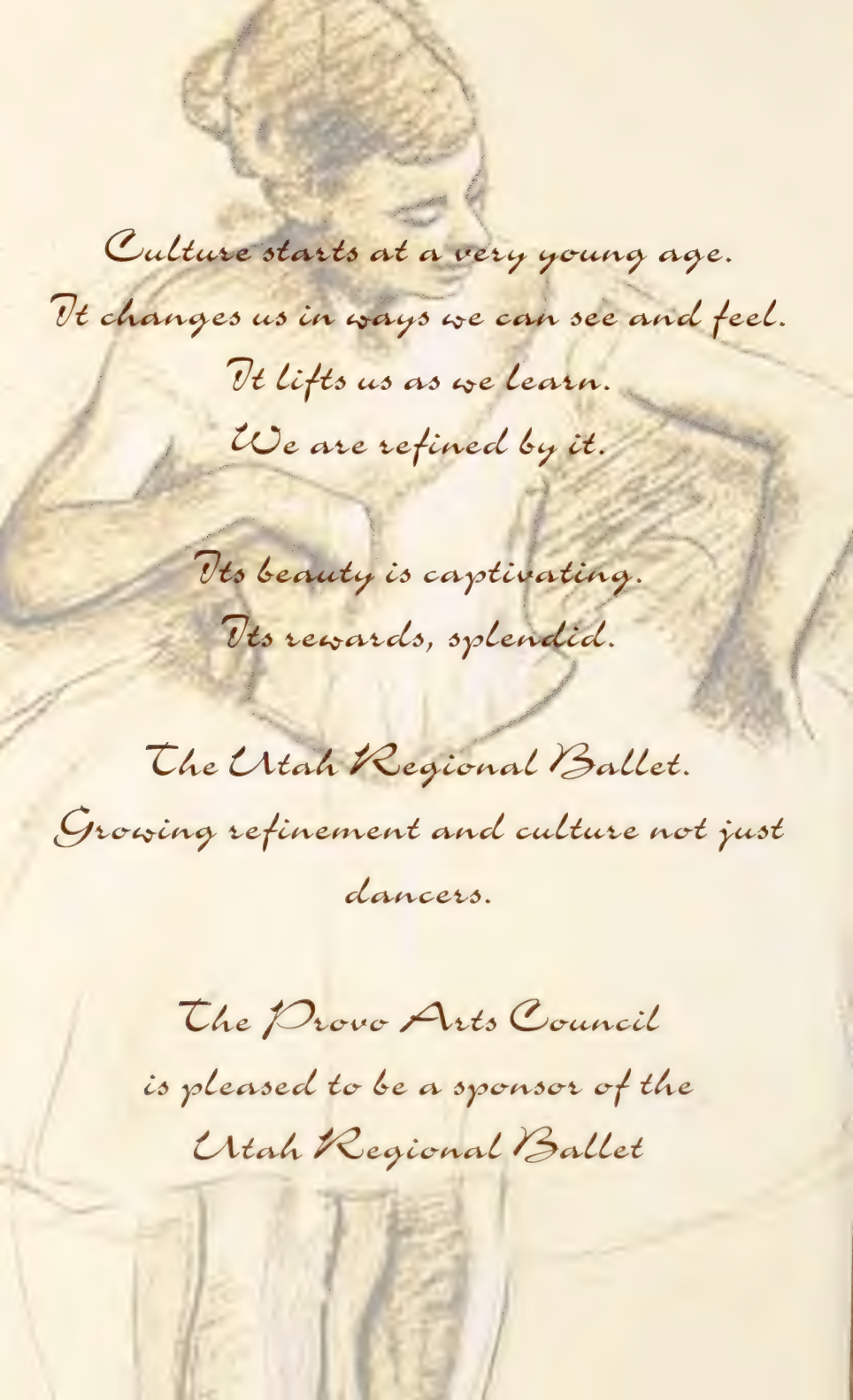


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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 7, 2000 - 7:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Tracy Sargeant

piano

Student of

Robin J. Hancock

Assisted by

Robin J. Hancock, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Concerto in A Major, K. 488

Allegro

Wolfgang Amadeus Mozart

(1756–1791)

French Suite No. 5 in G Major, BWV 816

Allemande

Courante

Sarabande

Gavotte

Bouree

Loure

Gigue

Johann Sebastian Bach

(1685–1750)

Four Mazurkas, op. 17

Vivo e risoluto

Lento ma non troppo

Legato assai

Lento ma non troppo

Frédéric Chopin

(1810–1849)

Nocturne in D-flat Major, op. 27 No. 2

Frédéric Chopin

Estampes

Pagodes

Soiree dans Grenade

Jardins sous la pluie

Claude Debussy

(1862–1918)

Prelude in B-flat Major, Op. 23 No. 2

Sergei Rachmaninoff

(1873–1943)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, January 8, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

PJ Woolston

bassoon

Assisted by

I Musici Vivaldi:

Jennie Hawkes, *violin*

Emily Richards, *violin*

Ingrid Scherer, *violin*

Allison Unsworth, *violin*

Debbie Astin, *viola*

Amanda Ridge, *viola*

Nathan Jasinski, *cello*

Sterling Oaks, *cello*

Trevor Reed, *bass*

Dorothea Williams, *harpsichord*

Le Trio d'Anches:

Melanie Carter, *oboe*

Adam Ballif, *clarinet*

Die anderen Teilnehmer:

Natalie Thomas, *piano*

And, of course:

Mark Geslison and Nate Olson, *collaborators*

Program

Concerto in Mi minore, RV 484

Allegro poco

Andante

Allegro

Antonio Vivaldi

(1678-1741)

Trio

Décidé

Romance

Final

Georges Auric

(1899-1983)

Pause

Konzert in B dur, K. 191

Allegro

Andante ma adagio

RONDO–Tempo di Menuetto

Wolfgang Amadeus Mozart

(1756-1791)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, January 11, 2000 - 7:30 P.M.

Madsen Recital Hall

JUNIOR RECITAL

Amy Ward

piano

Student of

Steve Lindeman

Assisted by

Laurisa Ward Cope, *piano*

Denson Angulo, *bass*

Christian Bacon, *alto saxophone*

David Halliday, *tenor saxophone*

Bart Olson, *drums*

Required for the degree Bachelor of Music with a
Major in Elementary Music Education and an emphasis in jazz

Program

Estampes

Jardins sous la pluie

Claude Debussy
(1862-1918)

Body and Soul

Johnny Green
(b. 1908)
arr. Amy Ward

Autumn Leaves (Les Feuilles Mortes)

Joseph Kosma
(1905-1969)
arr. Amy Ward

Concerto No. 1 for Piano and Orchestra, op. 7

Maestoso-Allegro con brio

Robert Muczynski
(b. 1929)

Intermission

Poinciana

Nat Simon
(1900-1979)

Blues Walk	Clifford Brown& Sonny Stitt (1930-1956)
Bossa for Bacon	Amy Ward (b. 1979)
Joyspring	Clifford Brown (1930-1956) arr. Arturo Sandoval
Battle Hymn of the Republic	Julia Ward Howe (1819-1910) arr. Gene Harris

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 12, 2000 - 7:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Mafile'o Latu

piano

Student of
Irene Peery-Fox

Assisted by
Amanda Nixon, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

English Suite IV

Prelude

Allemande

Courante

Sarabande

Menuet I

Menuet II

Gigue

Johann Sebastian Bach
(1685-1750)

Sonata in E Major, Hob. XVI/13:L.15

Moderato

Minuet

Trio

Presto

Joseph Haydn
(1732-1809)

Totentanz

Franz Liszt
(1811-1886)

Amanda Nixon, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, January 13, 2000 - 7:30 P.M.

Madsen Recital Hall

FACULTY CHAMBER MUSIC RECITAL

Geralyn Giovannetti, *oboe & English horn*

Susan Swidnicki, *oboe & English horn*

Cindy Dewey, *soprano*

Carolyn Bodily, *bassoon*

Jayne Galloway, *harpsichord*

Program

Triosonate in Eb Major

Adagio

Alla breve

Andante

Allegro

George Frederic Handel
(1685-1759)

Sonata No. 3 in G Major (Longo 79)

Allegro commodo

Domenico Scarlatti
(1685-1757)

Sonata No. 6 in d minor (Longo 58)

Allegro deciso

Sonata No. 9 in G Major (Longo 388)

Un poco presto

from The St. Matthew Passion

Recit: Wie wohl mein Herz in Tränen schwimmt

Aria: Ich will dir mein Herze schenken

Johann Sebastian Bach
(1685-1750)

Intermission

Concerto, op. 9, No. 3

Allegro

Adagio

Allegro

Tomaso Albinoni
(1671-1751)

from Kantate 149, Man singet mit Freuden
Aria: Gottes Engel weichen nie
from Kantate 204, Ich bin in mire vergnügt
Aria: Ruhig und in sich zu frieden

Johann Sebastian Bach
(1685-1750)

Triosonate in C minor
Largo
Allegro
Largo
Allegro

Johann David Heinichen
(1683-1729)

Geralyn Giovannetti and Jayne Galloway are on the faculty of Brigham Young University.
Susan Swidnicki, Cindy Dewey, and Carolyn Bodily are on the faculty of Utah State University.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 14, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Laura Kathleen Griffiths
horn

Student of
Laurence Lowe

Assisted by
Amanda Moody Nixon, *piano*
Amy Benson, *violin*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Concerto for Horn in D Major

Allegro

Adagio

Allegro

Joseph Haydn
(1732-1809)

Partita for Horn and Piano

I. Malinconia

II. Caccia

III. Aria

IV. Alla Marcia

Verne Reynolds

Intermission

Trio in E-flat Major for Piano, Violin, and Horn, op. 40

Andante

Scherzo–Molto meno Allegro

Adagio

Finale–Allegro con brio

Johannes Brahms
(1833-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, January 15, 2000 - 2:30 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Rick Winscot

trumpet

Student of

David Brown

Assisted by

Jennifer Perkins, *piano*

David Brown, *trumpet*

Ryan Williams, *trombone*

Ben Crandall, *organ*

In partial fulfillment of the requirements for the degree

Master of Music

Program

Fanfare for a New Theater

Igor Stravinsky
(1882-1971)

Concerto for Two Trumpets

Francesco Onofrio Manfredini
(1684-1762)

I. Allegro

II. Adagio

III. Allegro

Flugel Horn & Piano

Michael Nyman
(b. 1944)

Divertimento for trumpet, trombone, and piano

Boris Blacher
(b. 1946)

I. Allegro

II. Andantino

III. Presto

IV. Moderato

V. Allegretto

VI. Moderato

VII. Presto

Intermission

Concerto in E-flat for Trumpet

I. Allegro

II. Largo

III. Vivace

J.G.B. Neruda

(c. 1708-1780)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, January 15, 2000 - 7:30 P.M.

Madsen Recital Hall

PERFORMING ARTS SERIES

SHANAHY

SET A

1. Calum Iain/ Raigmore/ Flesh Market Closed
2. Old Hag in the Kiln/ Blue Adder
3. Serving Girl's Holiday
4. Scarce O'tatties/ The Panda/ The Herring Wife
5. Skyboat Song/ Lark in the Morning/ Calliope House
6. Finnegans Wake
7. The Rock and the Wee Pickle Tow/ Hare in the Corn/ Connie Walsh's Slide
8. Archibald MacDonald of Keppock./ The McNeils of Ugadale
9. Fox Hunter/ Drops of Brandy
10. Hieland Laddie/ High Road to Linton

SET B

1. New St. George/ Morrisons Jig
2. King of the Fairies/ Bobby O'Casey's Hornpipe
3. False Knight on the Road
4. Far Away
5. Lads of the Fair
6. O'Carolan's Welcome/ Castle Kelly
7. Jamestown Homeward Bound
8. Lord Gregory/ The Spanish Cloak
9. Arthur Darley's Jig/ Pinch of Snuff

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 19, 2000 - 7:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Sara Black

violin

Student of

Mihaela Ganea

Assisted by

Robin J. Hancock, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Concerto No. 4 in D Minor, op. 31

Andante

Adagio Religioso

Henry Vieuxtemps
(1820-1881)

Partita in E Major, BWV 1006

Gavotte en Rondeau

Loure

Gigue

Johann Sebastian Bach
(1685-1750)

Intermission

Concerto in D Minor

Andante Sostenuto

Allegro con fermezza

Aram Khachaturian
(1903-1978)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, January 20, 2000 - 7:30 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Michelle Watabe

clarinet

Student of

William Holman

Assisted by

Ryan Murphy, *piano*

Martha Thompson, *violin*

Mihaela Ganea, *violin*

Emily Brown, *viola*

Emma Patterson, *cello*

**In partial fulfillment of the requirements for the degree
Master of Music**

Program

Dance Preludes

I. Allegro molto

II. Andantino

III. Allegro giocoso

IV. Andante

V. Allegro molto

Witold Lutoslawski

(1913-1994)

Le Tombeau de Ravel

Valse - Caprices

Arthur Benjamin

(1893-1960)

Intermission

Quintet in A Major, K. 581

I. Allegro

II. Larghetto

III. Menuetto

IV. Allegretto con Variazioni

Wolfgang Amadeus Mozart

(1756-1791)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Friday, January 21, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Kalotini Latu

organ

Student of

Don Cook

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Praeludium in E minor

Nicolaus Bruhns
(1665-1697)

Prelude and Fugue in A Minor, BWV 543

Johann Sebastian Bach
(1685-1750)

Fantasie in F Minor, K 608

Wolfgang Amadeus Mozart
(1756-1791)

Grand pièce symphonique, op. 17
Andante

César Franck
(1822-1890)

Carillon de Westminster

Louis Vierne
(1822-1890)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC AND DEPARTMENT OF THEATRE & MEDIA ARTS

COLLEGE OF HEALTH AND HUMAN PERFORMANCE

DEPARTMENT OF DANCE

Friday, January 28, 2000 - 7:00 P.M. & 9:00 P.M.

Saturday, January 29, 2000 - 7:00 P.M. & 9:00 P.M.

Madsen Recital Hall

Live! MDT Showcase 2000

Director: Jen Ballif

Faculty Advisor: Pat Debenham

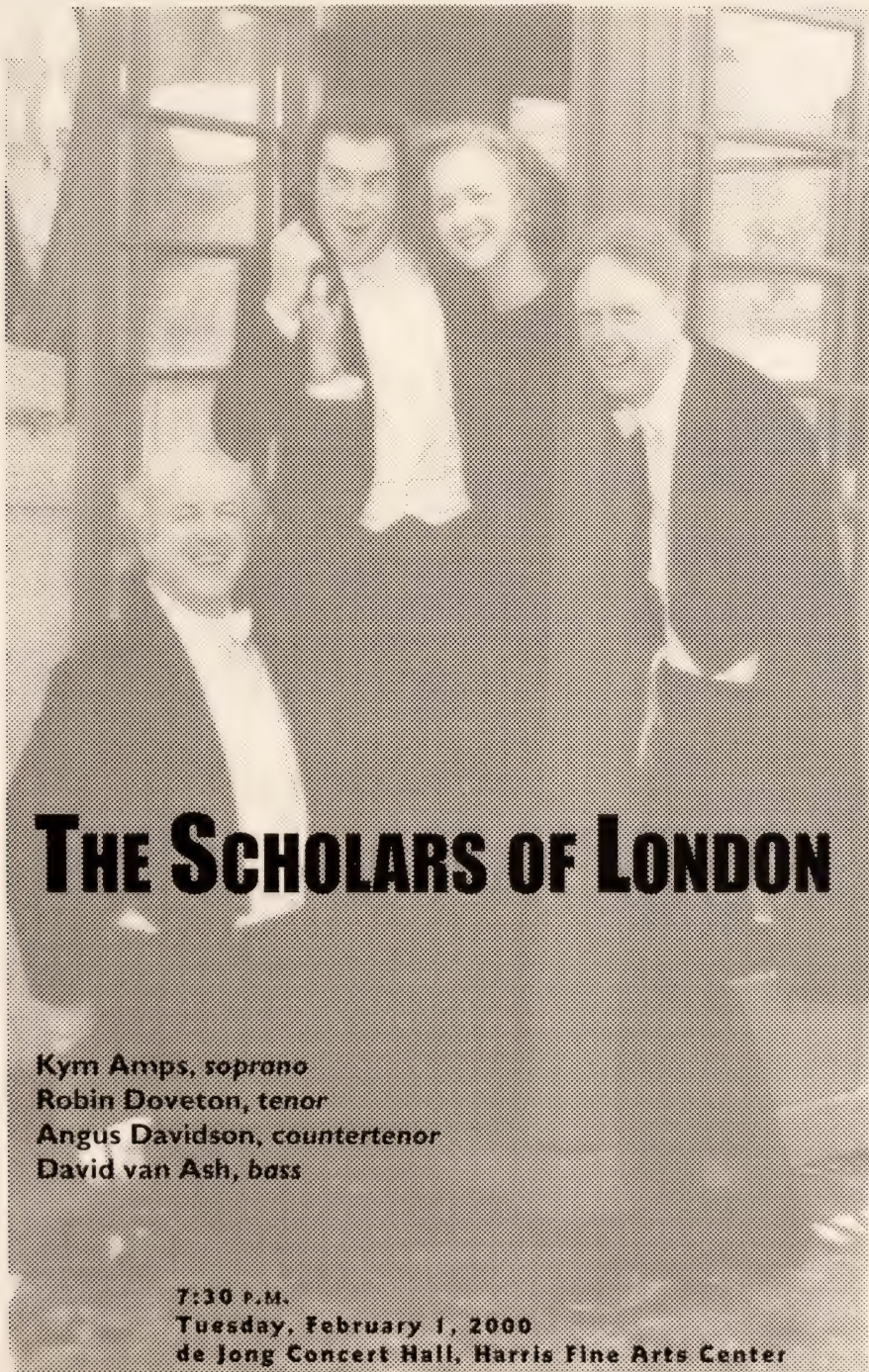
Master of Ceremonies: Chris Higbee

Accompanist: Rob Moffat

1. "Twenty Million People" from *My Favorite Year*
The Company
2. "All I Care About is Love" from *Chicago*
**Collin Smith, Sofia Lee, Wendy Christensen, Briahna Brett,
Carly Lewis, Emily Mize, and Sarah Pfeifer**
3. "Professional Show Business Comedy" from *My Favorite Year*
Joe Mason and Natalie Ward
4. "Nothing" from *A Chorus Line*
Anna Worthen
5. "Patti Lupone's Master Class" with songs from *Forbidden Broadway*
**Elary Allen, Brooke Martin, Suzanne Sitthichai, James Mack,
Brynn Parrott, and Collins Shipley**
6. "I'd Give it All For You" from *Songs for a New World*
Brooke Martin and Paul Canaan
7. Monologues
Brynn Parrott and Sarah Knell
8. "My New Philosophy" from *You're a Good Man, Charlie Brown*
Blythe Beagley and Todd Beagley

9. "The Doctor is In" from *You're a Good Man, Charlie Brown*
Clark Johnsen and Suzanne Sitthichai
10. "Forever Yours" from *Once on This Island*
Shannon Cook, Paul Canaan, Erin Sacks, and Shawn Perucca
11. "I'm Sick of Playing Their Songs" from *Forbidden Broadway*
**Matthew Armstrong, Clark Johnsen, Suzanne Sitthichai,
Kami Stallings, and Tara Bloomfield**
12. Tap Number: "Do What You Want To Do" from *To Wong Foo, Thanks For Everything. Julie Newmar*
Shannon Cook, Brooke Martin, and Tom Every
13. "I'm Only Thinking of Him" from *Man of la Mancha*
Jen Ballif, Clark Johnsen, and Sarah Knell
14. Monologues
Tara Bloomfield and Erin Sacks
15. Bob Fosse's "Steam Heat" from *"The Pajama Game"*
Lindsay Jones, Carlos Encinias, and Erin Sacks
16. "Lovely" from *A Funny Thing Happened on the Way to the Forum*
Anna Worthen and James Mack
17. "Pain" from *And the World Goes 'Round*
**Reyna Ricks, Jared Haddock, Jacob Widmar, Justin Earl,
Tandi Munson, and Briahna Brett**
18. "Sweet Victory Divine" from *Napoleon*
Chris Higbee
19. "Ain't It Good?" from *Children of Eden*
**Nicole Riding and members of BYU's cast of *Children of Eden*
Choreography by Rebecca Wright-Phillips**
20. Reprise: "Twenty Million People"
The Company

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



THE SCHOLARS OF LONDON

Kym Amps, soprano
Robin Doveton, tenor
Angus Davidson, countertenor
David van Ash, bass

7:30 P.M.
Tuesday, February 1, 2000
de Jong Concert Hall, Harris Fine Arts Center

THE SCHOLARS OF LONDON

Renaissance Motets:

Canite tuba	Francisco Guerrero (1528-1599)
Hoc Corpus	Melchor Robledo (c. 1511-1586)
Pastores, dicite, quidnam vidistis?	Cristobal Morales (c. 1500-1553)
O magnum mysterium	Tomas Luis de Victoria (c. 1548-1611)

Spanish Madrigals:

Marfira, por vos muero	Anon. (c. 1520)
¿Has visto?	Pedro Ruimonte (1565-1627)
Con que la lavaré	Juan Vásquez (c. 1500-1560)
Más vale trocar	Juan del Encina (1468-c. 1530)

20th Century:

The Golden Net	Benjamin Lees (USA)
When daisies pied	Robin Doveton (England)
Koprosta Katzina Song	Christopher Brown (England)

Intermission

Italian Madrigals:

El grillo	Josquin des Pres (1450-1521)
Il bianco e dolce cigno	Jacques Arcadelt (c. 1500-1568)

Chi salirá per me	Giaches de Wert (1535-1596)
O sonno - Ov'e'l silentio	Cypriano di Rore (1516-1599)
Chi la Gagliarda	Baldassare Donato (c. 1525-1603)

Romantic:

Mailed	F. Mendelssohn Bartholdy (1809-1847)
Trauergesang Orpheus with his lute	F. Mendelssohn Bartholdy George Macfarren (1813-1887)
Over hill, over dale	J.L. Hatton (1808-1886)

British Folk Songs:

As I walked out (trad. English)	arr. Robin Doveton
The banks O'Doon (trad. Scots)	arr. Robin Doveton
The Ashgrove (trad. Welsh)	arr. Robin Doveton
Oh no John, no! (trad. English)	arr. Robin Doveton

Program Credits

Since their professional début in 1970, The Scholars of London have given at least 2500 concerts in more than 50 countries, a record which can be rivaled by very few ensembles in the field of chamber music. They have performed in many of the world's most famous concert halls, from New York's Lincoln Center, London's Royal Festival Hall and the Sydney Opera House to smaller, more intimate venues such as Wigmore Hall in London and the Brahmsaal in Vienna. Their sparkling performances, enlivened by humorous commentary, are acclaimed by critics and audiences alike.

The name "Scholars" derives from the fact that the original members of the group all won scholarships to Cambridge University to sing in the famous choir of King's College Chapel. Thus the Scholars of London began as an all-male ensemble, but as early as 1972 the group changed to include a female voice,

adding a new dimension to both sound and repertoire. David van Asch and Robin Doveton are both founding members while Kym Amps and Angus Davidson joined the group in 1983 and 1986 respectively.

But the Scholars don't only work together as a quartet. The Scholars Baroque Ensemble was formed in 1987 for the performance with period instruments of such great works as Bach's "St. John Passion," Monteverdi's "Vespers," Purcell's "The Fairy Queen," and Handel's "Messiah" and "Acis and Galatea," all of which they have recorded on the Naxos label.

Biographies

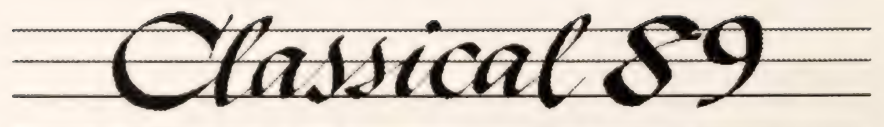
KYM AMPS joined The Scholars in 1984. As well as giving over eighty concerts a year with the group, she also has a flourishing international career as a concert and recital artist. She has performed in many prestigious concert halls in Europe, including the Concertgebouw in Amsterdam, the Gewandhaus in Leipzig and the Purcell Room in London. Kym won the prestigious Maggie Teyte Award, and was runner-up in the first Elly Ameling Competition. As well as giving recitals of German Lieder, French Melodie and contemporary music, she is a specialist in music by female composers which she researches and performs for radio and television. Fluent in both French and Spanish, she gives masterclasses and courses on Baroque, classical and contemporary chamber music in England and Spain. Kym lives in Madrid, where she enjoys researching Spanish Baroque Music and becoming involved in contemporary Spanish music. Discography includes Mozart Lieder, Clara Schumann Lieder, Rossini's Petite Messe Solenne, and the Trois Leçons de Tenêbres of Couperin. Other recordings include Bach's St. John Passion, Handel's Dixit Dominus, Regina Caeli and The Messiah, Purcell's Dido and Aeneas, Fairy Queen and Indian Queen, and John Rutter's Magnificat.

ANGUS DAVIDSON began his musical studies when only eight years old, first on the violin and in his local church choir, and later taking up the piano and oboe. In 1987 he won a choral scholarship to study music at Magdalen College, Oxford and it was

there, with the encouragement of the organist John Harper, that he realized that his remarkable musicianship and distinctive countertenor voice showed great promise for a solo singing career. After graduating from Oxford, Angus went on to the Royal College of Music in London for more intensive vocal training and received his ARCM Diploma in 1986. Almost immediately he joined The Scholars and has enjoyed traveling and working with the ensemble ever since. Angus lives in London and, when not on tour with The Scholars, is employed on the music staff of Westminster Cathedral. Additionally, he has a busy career as a solo and consort singer with other renowned ensembles. His services are regularly called upon by The Taverner Consort, The English Concert, The Gabrieli Consort and, most recently, as the soloist in Bach's Mass in B minor with John Eliot Gardiner and The Monteverdi Choir. Angus has also received special acclaim from the critics for his solo recordings with The Scholars Baroque Ensemble on the Naxos record label.

ROBIN DOVETON began his musical education when he was 13 years old, and at 18 won a Choral Scholarship to sing in the Chapel choir of King's College, Cambridge where he took his degree in Music, specializing in composition. A founding member of The Scholars, he has been responsible for researching much of the group's repertoire, with the aim of balancing standard and lesser-known works. In particular, his research has brought the long-neglected English Glee back into public awareness through performances, publications and recordings. His folksong arrangements form an integral part of The Scholars' repertoire and are recorded on CD by Toshiba-EMI and Accento and published by Kawai of Japan and Accento. His compositions are often sung by The Scholars and also by cathedral choirs in England. As a soloist, Robin specializes in Baroque music; his talent in this field is well displayed in concert performances and the Naxos recordings of Monteverdi, Purcell, Handel and Bach by The Scholars Baroque Ensemble. In 1993 Robin fulfilled a long-standing ambition by founding his own chamber choir in his home city, Frankfurt. This choir, Vocalis, has received acclaim for its a cappella performances and broadcasts of music by some of the composers he loves best: the English Romantics and the seemingly inexhaustible riches of the Renaissance masters.

DAVID VAN ASCH started his singing career as a nine year old boy soprano in the famous choir of King's College, Cambridge and has been singing almost every day since. He was back at Cambridge University on a singing scholarship at the age of nineteen and studied Economics and Anthropology in addition to all his commitments as a singer and trumpet player. On leaving the university he founded The Scholars and has since dedicated most of his time to ensemble both as singer and organizer, travelling with them to more than fifty countries. In 1987 he founded The Scholars Baroque Ensemble which has rapidly established itself as one of the major Early Music ensembles with its frequent performances and critically-acclaimed recordings for the Naxos label. David is also an experienced Oratorio soloist, having performed with choirs and orchestras in the UK, France, Germany, Norway, Spain, and South America. He also enjoys teaching and has directed many courses for singers and choir directors. In particular, he directs an annual Festival of Voices which takes place in August of each year in Altafulla, near his home in Tarragona on the Spanish Mediterranean coast.

A graphic of a musical staff with five lines, rendered in a dark, slightly textured ink. The word 'Classical' is written in a large, elegant, cursive script across the middle of the staff. To its right, the number '89' is written in a similar cursive style, though slightly more upright. The staff lines extend horizontally across the page, with some lines ending in small dots.

Classical 89

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WINTER CHOIR FEST

FEATURING

Men's Chorus, *Conducted by Rosalind Hall*

Women's Chorus, *Conducted by Joni Jensen & Andrew Larson*

Concert Choir, *Conducted by Rosalind Hall*

BYU Singers, *Conducted by Randall Staheli*



WINTER CHOIRFEST

I

- Guide Us, O Thou Great Jehovah
John Hughes
(1873-1932)
arr. Rosalind Hall
- More Holiness Give Me
Philip P. Bliss
(1838-1876)
arr. R. Staheli

BRIGHAM YOUNG UNIVERSITY COMBINED CHOIRS

II

- Psalm 150
Michael Cox
- Eternal Love
Paul Sjoland
- Polly Wolly Doodle
arr. John Leavitt
- Las Amarillas
Mexican Folk Song
arr. Stephen Hatfield

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Rosalind Hall, *conductor*
Dwight Bigler, *piano*; Joseph Larsen, *cello*

III

- Motet, op. 74 no. 1
Johannes Brahms
I. Warum ist das Licht gegeben dem Müseligen (1833-1897)
II. Lasset uns unser Herz samt den Händen aufheben zu Gott
III. Siehe, wir preisen selig, die erduldet haben
IV. Mit Fried und Freud ich fahr dahin (Choral)
- On the Death of a Maiden
Amor, quando fioria
G. P. da Palestrina
(c. 1525-1594)
- Song for Athene
John Tavener
(b. 1944)

American Ragtime

Ragtime

A Simple Melody/I Wanna Listen to Rag

Stephen Flaherty

Irving Berlin

BRIGHAM YOUNG UNIVERISTY SINGERS

Ronald Staheli, *conductor*

IV

Two Psalm Settings

O Come, Let Us Sing Unto the Lord

Singet dem Herrn

Anthony Piccolo

Hugo Distler

(1908-1942)

Alleluia

Randall Thompson

(1899-1984)

Na Bahia tem

Brazilian Folk Song

arr. Daniel R. Afonso, Jr.

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Rosalind Hall, *conductor*

Robert-Jan August, *organ*

V

Christ the Lord Is Risen Again

John Rutter

(b. 1945)

See the Chariot at Hand

Ralph Vaughan Williams

(1872-1958)

You Say There Is No Love

Kirke Mechem

(b. 1925)

How Do I Love Thee?

Nathan Christensen

(b. 1976)

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Joni Jensen and Andrew Larson, *conductors*

Dr. Don Cook, *organ*; Deborah Litster and Denae Coco, *piano*

Upcoming Choral Concerts

Men's Chorus	March 9
Women's Chorus	March 22
Concert Choir	March 17
BYU Singers	March 24
BYU Singer's Reunion Concert	April 1
8:30 P.M. after General Conference. Admission free.	
Philharmonic/Choral Concert	April 7

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 2, 2000 - 7:30 P.M.

Madsen Recital Hall

FACULTY RECITAL SERIES

Ray Smith

alto saxophone and english horn

Assisted by

Jeffrey Price, piano

Jennifer Savistano, violin

Rob Hancock, piano

Program

Sonata for Alto Saxophone and Piano

Paul Creston
(1945)

With Vigor

With Tranquility

With Gaiety

Rob Hancock, piano

Night Dance for English Horn and Piano

Jeffrey Price
(1992)

Jeffrey Price, piano

Labyrinth of Flames for Violin, Alto Saxophone, and Piano

Evan Haus
(1993)

Jennifer Savistano, violin

Jeffrey Price, piano

Come Down Heavy! for Alto Saxophone, Violin, and Piano

Evan K. Chambers
(1994)

Steel Drivin' Man

I Gave My Love A Cherry

Oh, Lovely Apperance of Death

Drill Ye Tarriers

Jennifer Savistano, violin

Jeffrey Price, piano

Program Notes

Night Dance by Jeffrey Price, is a simple nocturne in ABA form. "The piece was written in one

sitting on a very warm spring night; it was intended only to evoke the mood of that evening. Written after a compositional hiatus of several years, during which I spent a great deal of time thinking about compositional and esthetic philosophy, this piece was a first exercise in writing music exactly as I felt like doing, without reference to "schools" or "trends." At that time, such an exercise was easier to contemplate than to execute. It still is." **–Jeffrey Price**

Labyrinth of Flames by Evan Haus, was premiered on June 5, 1994 at the "June in Buffalo" conference in Buffalo, New York. The work, conceived as musical poem, is in three sections. The opening is a fiery introduction, during which many arrow straight gestures eventually become distorted until a sense of regular pulse is defeated, after many valiant efforts. Following a definite break, the second section, *Mazemarch*, begins. The piano provides an irregularly-phrased quasi deathmarch, moving from its center register to its depths, creating a chord progression out of one "hyper-chord" that will eventually end the work. The violin plays an ever-yearning melody while the saxophone supplies more animated commentary. After a moment of religious repose, the third section, *Mist, dust, eddies, and swirls* eases in the form of non-rhythmic chatter in the piano and saxophone. This crystalline world of quiet, seemingly random sounds offers a final sanctuary, a Garden of Eden, to the fire and brimstone of before. **–Evan Haus**

Come Down Heavy! by Evan Chambers, is taken from a line in the folksong *Drill Ye Tarriers* upon which the last movement of the piece is based. I grew up listening to my parents singing folksongs -- this piece was inspired by memories of my father beating on his guitar, belting out *John Henry*, and the quiet sadness in my mother's voice as she sang me to sleep. To me, folksongs are not quaint, naive or innocent, as they've often come to be misrepresented -- they are powerful, sometimes gritty, bitter and ironic, full of the past, they are also part of my present -- my goal was to avoid casting them in a cloud of nostalgic mist or nationalistic fervor, and to capture some of the raw, rough energy and genuine ache of the music. These are not "arrangements" of folksongs, but rather settings or treatments of them; while the tunes are present, they are often transformed, extended and even abandoned.

The first movement, *Steel Drivin' Man*, is based on the worksong *John Henry* about the mighty railroad man and the legendary contest pitting his mythical human strength against that of the steam-drill. The style is based upon my father's full-tilt performances of the song, (with tips of the hat to Huddy Leadbetter and Doc Watson).

I Gave My Love A Cherry is one of my mother's favorite lullabies. I've treated it as a mountain lament that uses an unusual violin tuning from Scottish fiddle playing.

Oh, Lovely Appearance of Death was written by the Reverend George Whitefield in 1760. It was a song that my Grandmother used to sing as a lullaby, and I learned it from my father. Although the words are quite morbid, (dealing with a deeply religious aesthetic reaction to death as a release from worldly suffering) I've always been captivated by the melody. It receives the simplest and most unadorned treatment of the songs in this work.

The piece is also informed to a large extent by involvement with traditional Irish music--the worksong *Drill Ye Tarriers* is itself rooted firmly in the Anglo-Irish tradition, and is presented first as a modified Irish reel, and later as a jig, layered with the song *Patsy on the Railroad*. (It is also finally transformed into a wild tarantella, no doubt a direct influence of my wife's Italian-American family!)

The work was written for James Umble and the Cleveland Duo. **–Evan Chambers**

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BRIGHAM YOUNG UNIVERSITY
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Thursday, February 3, 2000 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Amy Greenwood Merkley
piano

Student of
Irene Peery-Fox

In partial fulfillment of the requirements for the degree
Master in Music

Program

Sonata in C Minor, K. 457
Molto Allegro
Adagio
Allegro assai

Wolfgang Amadeus Mozart
(1756-1791)

Estampes
Pagodes
L a soireé dans Grenade
Jardins sous la pluie

Claude Debussy
(1862-1918)

Variations on a Theme of Corelli , op. 42

Sergei Rachmaninoff
(1873-1943)

Etude, op. 10, no. 5

Frédéric Chopin
(1810-1849)

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BRIGHAM YOUNG UNIVERSITY
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Friday, February 4, 2000 - 7:30 P.M.

Madsen Recital Hall

ESCALANTE TRIO

Jeffrey Shumway, *piano*

Donna Fairbanks, *viola*

Nicole Jackson, *cello*

with

Claudine Bigelow, *viola*

Program

Trio No. 1 in B Major, op. 8

Allegro con brio

Scherzo–Allegro molto

Adagio

Allegro

Johannes Brahms

(1833-1897)

Quartet in C Minor, op. 15

Allegro molto moderato

Scherzo–Allegro vivo

Adagio

Allegro molto

Gabriel Fauré

(1845-1924)

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BRIGHAM YOUNG UNIVERSITY
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Wednesday, February 9, 2000 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Marcie Morgan
clarinet

Student of
William Holman

Assisted by
Amanda Nixon, *piano*
Emily Bolles, *viola*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Solo de Concours

Andre Messenger
(1853-1929)

Fairy Tales, op. 13

Robert Schumann
(1810-1856)

- I. Lebhaft, nicht zu schnell
- II. Lebhaft und sehr markirt
- III. Rughiges Tempo, mit zartem Ausdruck
- IV. Lebhaft, sehr markirt

Intermission

Sonata No. 1 in F Minor, op. 120

Johannes Brahms
(1833-1897)

- Allegro appassionato
- Andante un poco Adagio
- Allegretto grazioso
- Vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, February 10, 2000 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL
David Randall, *clarinet*
Jeffery Shumway, *piano*

An Evening with Brahms

Program

Sonata for Clarinet and Piano in F Minor, op.120, no. 1

Johannes Brahms
(1833-1897)

Allegro appassionato

Andante un poco Adagio

Allegretto grazioso

Vivace

Intermission

Sonata for Clarinet and Piano in E-flat Major, op. 120, no. 2

Johannes Brahms
(1833-1897)

Allegro amabile

Allegro appassionato

Andante con moto: Allegro

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 11, 2000 - 7:30 P.M.

Madsen Recital Hall

SYNCOPTION
A Vocal Jazz Concert

This Can't Be Love

Rodgers/Hart
arr. Robert Bailey

To Be Announced

Here's To Life

Butler/Mollinary
arr. Robert Bailey

Malia Foutz

The Song is You

Hammerstein/Kern

Amy Carpenter

Love is Here to Stay

Gershwin/Gershwin

Katie Williams

In a Mellow Tone

Ellington/Gabler/Yorgason
arr. Lars Yorgason

To Be Announced

You Don't Know What Love Is

Raye/DePaul

Deanna Cox

Night in Tunisia

Gillespie/Paparelli

Garin Fuhriman

Come Home

Ohen/Eldridge
arr. Petter Eldridge

To Be Announced

The Girl From Ipanema

Moares/Gimbel/Jobim

Katie Cowley

To Be Announced

Kristie Arnold

Sing, Sing, Sing

Krupa/Goodman
arr. Norm Wallen

To Be Announced



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 11, 2000 - 9:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Kristina Ballif

flute

**Student of
Kristine Parker**

Assisted by

Diane Bastian, *piano and harpsichord*

Emma Patterson, *cello*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonatine

Pierre Sancan
(b. 1916)

Sonata in E Minor, HWV 359

George Frederick Handel
(1685-1759)

I. Grave

II. Allegro

III. Adagio

IV. Allegro

Fantaisie Pastorale Hongroise, op. 26

Francois Doppler
(1821-1883)

Intermission

Kokopeli

Katherine Hoover
(b. 1937)

Sonate

- I. All° giocoso
- II. Grave
- III. All° vivace

Jindřich Feld
(b. 1925)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 12, 2000 - 4:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Elizabeth Pike

soprano

Student of

Lila Stuart-Bachelder

Assisted by

Dwight Bigler, *piano*

Thomas Pike, *tenor*

Shane Warby, *baritone*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Chi Vuol La Zingarella

Giovanni Paisiello
(1741-1816)

La Zingarella

Giuseppe Mercadante
(1795-1870)

La Zingara

Giuseppe Verdi
(1813-1901)

Selige Nacht
Und Gestern hat er mir Rosen gebracht
Sankta Maria

Joseph Marx
(1882-1964)

Les Roses d'Ispahan

Gabriel Faure
(1845-1924)

Le Manoir de Rosamonde

Henry Duparc
(1848-1933)

Chere Nuit

Alfred Bachelet
(1864-1944)

I Lombardi

Giuseppe Verdi
(1813-1901)

Agnes
Vocal Modesty
Overweight, Overwrought Over You

Thomas Pasatieri
(b. 1945)

Where In The World
How Could I Ever Know

Lucy Simon



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 12, 2000 - 6:00 P.M

Madsen Recital Hall

SOPHOMORE RECITAL

Angela Rich

flute

Student of

Kristine Parker

Assisted by

Massimiliano Frani, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata in G Minor, BWV 1020

Allegro moderato

Adagio

Allegro

Johann Sebastian Bach

(1685-1750)

Poem

Charles T. Griffes

Arr. George Barrere

(1844-1920)

Intermission

Morceau De Concours

Gabriel Faure

(1845-1924)

First Sonata for Flute and Piano

Bohuslav Martinu

I. Allegro moderato

II. Adagio

III. Allegro poco moderato

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 15, 2000 - 7:30 P.M.

Madsen Recital Hall

TRIO CON BRIO

Frank Kowalsky, *clarinet*
Lubomir Georgiev, *cello*
Carolyn Bridger, *piano*

Program

Trio in E-Flat Major, K. 498

Andante

Menuetto

Rondeaux: Allegretto

Wolfgang Amadeus Mozart

(1756-1791)

Dialogues I for Clarinet and Cello (1985)

Calmo

Presto

Allegretto

Adagio

Risoluto

Poco rubato

Feroce

Lubomir Georgiev

(b. 1951)

Trio Pathétique (1832)

Allegro moderato

Scherzo: Vivacissimo

Largo

Allegro con spirito

Mikhail Glinka

(1804-1857)

Intermission

Trio in D Minor, op. 3

Allegro ma non troppo

Andante

Allegro

Alexander Zemlinsky

(1871-1942)

Program Notes

TRIO CON BRIO is comprised of three artists who combine their individual talents and bring to the ensemble a wealth of experience through their extensive and diverse international careers as performers and teachers. They have been performing together since 1993 and are on the faculty of the Florida State University School of Music. Widely known and respected, the trio tours regularly, playing concerts and presenting master classes in many different venues, including guest artist series, college and university campuses and music festivals throughout the country. Their 1998 Carnegie/Weill Recital Hall concert was played to a sold-out house.

TRIO CON BRIO offers a unique blend of musical personalities. All three musicians are members of the artist faculty at Florida State University and maintain active performance schedules. These three experienced artists -- each of whom has been successful as a soloist, orchestral player and chamber musician -- represent musical collaboration of the highest order. Their repertoire consists of standard and little-known works of composers literally from A to Z, spanning three centuries and including world premieres. They provide a wonderful musical treat for the ear with solos, duos in various combinations, and trios.

BIOGRAPHIES

FRANK KOWALSKY, clarinetist, has performed as principal clarinetist with orchestras throughout the United States, including the Naples Philharmonic, Tallahassee Symphony, and Northwood Orchestra (MI), and is in demand as a recitalist, chamber musician, and pedagogue. Recent activities include a tour to England as guest soloist with the FSU Wind Ensemble and concerts with the Opperman Reed Trio on the east coast and in Carnegie Hall's Weill Recital Hall. A member of the faculty at the Interlochen Arts Academy for ten years, he has been Professor of Clarinet at FSU since 1984. His students have won national and international competitions and hold positions in major orchestras and on college and university faculties throughout the country. Dr. Kowalsky holds degrees from the Eastman School of Music, the Manhattan School of Music, and Catholic University.

LUBOMIR GEORGIEV, cellist, joined the FSU faculty in 1993, following his position as principal cellist in the Sacramento Symphony. Mr. Georgiev graduated from the Bulgarian State Conservatory in Sofia and received the Artist Diploma from Indiana University, where he was a student of Janos Starker. He has been soloist and principal cellist with the Sofia Philharmonic, appeared as guest artist with major orchestras and on Bulgarian radio recordings, and has won national and international awards and competitions, both as cellist and as a composer. Mr. Georgiev is a frequent guest performer at festivals in Bear Valley, California; Desert Foothills, Arizona; and Varna, Bulgaria. He has also performed with the Dohnanyi Piano Trio on tour and in Carnegie/Weill Recital Hall.

CAROLYN BRIDGER, pianist, has concertized extensively as both soloist and collaborative artist. Her engagements have taken her throughout the United States, (including concerts with both the Dohnanyi Piano Trio and the Opperman Reed Trio in Carnegie/Weill Recital Hall), Canada, Europe, South America, the Azores Islands, and Southeast Asia. She has appeared as soloist with the Atlanta, Baltimore and Tallahassee Symphonies and received the Schubert Prize for Accompanying in Austria. In demand as a teacher and chamber music coach, Dr. Bridger has presented masterclasses as far away as Malaysia and the Dalmatian Islands, and has taught at the International Summer School in Stari Grad (Croatia), the Grand Teton, Red Lodge and Tidewater Music Festivals. Following teaching positions at Emory University, UNC-Chapel Hill and Delta State, Dr. Bridger joined the FSU faculty in 1976. She is a graduate of Oberlin Conservatory, Indiana University, and the University of Iowa. In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Brigham Young University College of Fine Arts and Communication • Performing Arts Series

MYKOLA SUK, *PIANO*
AND
IGOR GRUPPMAN, *VIOLIN*

Thursday, February 17, 2000 - 7:30 P.M.
Madsen Recital Hall, Harris Fine Arts Center

Sonata for piano and violin No. 1 in D Major, op. 12, no. 1

Ludwig Van
Beethoven
(1770-1827)

Allegro con brio

Tema con variazioni: Andante con moto

Rondo: Allegro

Sonata for piano and violin No. 5 in F Major, op. 24 ("Spring")

L. Beethoven

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Sonata for piano and violin No. 7 in C Minor, op. 30, no. 2

L. Beethoven

Allegro con brio

Adagio cantabile

Scherzo: Allegro

Allegro



Mykola Suk, pianist

Pianist Mykola Suk gained international recognition as the winner of the First Prize and Gold Medal at the 1971 International Liszt-Bartok competition in Budapest. He has concertized to great acclaim as both soloist and chamber musician on all major concert stages throughout the former USSR, throughout the United States, Canada, and Europe, in Australia, the Middle East, and Asia. About his performance of Liszt's "Dante Sonata" during the Franz Liszt Festival in Hamilton, Ontario, John C. Tibbett wrote in the American Record Guide: *"Nothing could have prepared us for the performance of the notorious Dante Sonata by Mykola Suk. It was some of the finest Liszt playing I have ever heard...an astonishing blend of muscular*

power, poetry, and utter control...he will surely prove to be one of the more formidable talents to have appeared in this country in years."

A performer of both traditional and contemporary music, he premiered concerti and solo works by Ukrainian composers such as Valentin Silvestrov, Ivan Karabyts, and Myroslav Skoryk. Since his American debut at Weill Recital Hall in 1991, Mr. Suk has been giving solo performances throughout the United States and Canada, including recitals at New York's Alice Tully Hall and Carnegie Hall. He has also appeared with orchestras in the United States and Europe and most recently appeared as soloist with the National Symphony under Mykhail Pletnirov at the Great Hall of the Moscow Conservatory. With violinist Oleh Krysa, he has toured throughout the former Soviet Union and the United States performing programs from the Beethoven cycle of sonatas for piano and violin. Mr. Suk also regularly participates in major chamber music festivals in the U.S., Europe, and Australia. Mykola Suk studied at the Kiev Special Music School, and at the Moscow Conservatory with Lev Vlasenko. He was awarded the title of Outstanding Artist of the Ukraine. Formerly on the faculty of the Kiev and Moscow Conservatories and of the New England Conservatory of Music, Mr. Suk now resides in New York City where he is artistic director at the Ukrainian Institute of America and a member of the faculty of Columbia University.

Mr. Suk has recorded for Melodya, Russian Disc, Hungaraton, Meldac and Troppe Note/Cambria labels.

"...surely the most towering and volcanic talent to have come out of Russia since Anton Rubinstein..." *European Piano Teacher's Journal*, London

"An impassioned performance worthy of Carnegie Hall." *San Diego Magazine*

"an immense talent of tone coloring..." *Le Soleil*, Quebec

"...enormous digital control...Indeed I have seldom heard Liszt playing in which such an impressive technique was so completely subsumed in the task of musical characterization." *Toronto Star*



Igor Gruppman, Violin

Critically acclaimed for the richness and beauty of tone, elegant phrasing, drive, passion and virtuosity, Igor Gruppman enjoys a career as soloist, chamber musician, recording artist, conductor, and teacher. As a frequent guest leader of such orchestras as the London Symphony Orchestra and the Royal Philharmonic, he has worked with conductors such as Solti, Rostapovich, Colin Davis, Eschenbach, Gatti, and Haitink. He has appeared as soloist and chamber musician in most European capitals and in the major cities of North America, Israel, and New Zealand. Besides his teaching responsibilities as Distinguished Artist-in-Residence at Brigham Young University, he holds the post of Associate Conductor at the Florida Philharmonic.

Igor Gruppman's recordings have met with enthusiastic reception from the critics. So, for instance, *Gramophone Magazine* has written of his recording of Berlioz "Reverie and Caprice" for Naxos: "Tenderly expressive playing...gloriously rich and true in tone in every register with playing full of fantasy". He has recorded two works by Miklos Rosza; his "Sinfonia Concertante" and his Violin Concerto, which marks the first release of the concerto since the recording by Heifetz for whom the piece was written. *Strad Magazine* has said of his "Sinfonia Concertante": "Gruppman has all that the role requires: the wistful Magyar touches, epigrammatic subtlety, warmth and tone, and ideal measure of vibrato and sensitive musicianship". In addition, he has recorded Respighi's "Poema Autunnale" for Koch International, and led the principal members of the Academy of St. Martin in the Fields in the world premiere recording of the original version of Brahms' Quintet in F Minor for Sony Classics. With his violinist/violist wife, Vesna Stefanovich Gruppman, Mr. Gruppman has been appearing in a duo that has been heralded as "violin archangels" for their recording of Malcolm Arnold's Concerto for Two Violins and Orchestra, which won its producer a Grammy in 1994.

Igor Gruppman is a graduate of the Moscow Conservatory where he studied with Leonid Kogan and Mstislav Rostropovich, followed by studies with Jasha Heifetz in Los Angeles. He has collaborated with such artists as Sviatoslav Richter, Yuri Bashmet, Natalia Gutman, Oleg Kagan, Jaime Laredo, and Lynn Harrell.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 19, 2000 - 1:00 P.M.

Madsen Recital Hall

JUNIOR RECITAL

Jessica Snarr

flute

Student of
Kristine Parker

Assisted by

Amanda Nixon, *piano and harpsichord*

Amber Archibald, *cello*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Hamburger Sonate, G Major

Allegretto

Presto

Carl Philipp Emanuel Bach

(1714-1788)

ornamented by Leonard Garrison

Sonata "Undine", op. 167

Allegro

Allegretto vivace

Andante tranquillo

Finale

Carl Reinecke

(1824-1910)

Intermission

Winter Spirits

Katherine Hoover

(b. 1937)

Sonatina

Allegretto grazioso

Andante Sognando

Allegro giocoso

Eldin Burton

(1913-1981)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 19, 2000 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Tara Haynes
piano

Student of
Mona Smith

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Fantasia in C Minor, BWV 906

Johann Sebastian Bach
(1685-1750)

Sonata in C Major, op. 2, no. 3
Allegro con brio
Adagio
Scherzo-Trio: Allegro
Allegro assai

Ludwig van Beethoven
(1770-1827)

Intermission

Une barque sur L'océan, from Miroirs

Maurice Ravel
(1875-1937)

Sarcasms, op.17
Tempestoso
Allegro precipitato

Sergi Prokofiev
(1891-1953)

Scherzo in C-sharp Minor, op. 39

Frédéric Chopin
(1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 19, 2000 - 6:00 P.M.

Madsen Recital Hall

SENIOR RECITAL
Ingrid Katerina Roberts
violin

Student of
Igor and Vesna Gruppman

Assisted by
Jayne Galloway, *piano*
Craig Jorgenson, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Sonata No. 1 in D Major, op. 12 for Violin and Piano
Allegro con brio
Tema con Variazioni
Rondo

Ludwig van Beethoven
(1770-1827)

Sonata No. 3 in D Minor, op. 108 for Violin and Piano
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Johannes Brahms
(1833-1897)

Concerto in D Minor, op. 47
Allegro moderato

Jean Sibelius
(1865-1957)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 23, 2000 - 9:00 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Lisa Noële Whatcott

flute

**Student of
Kristine Parker**

**Assisted by
Jed Moss, *piano***

**In partial fulfillment of the requirements for the degree
Master of Music**

Program

Sonata in G Minor, BWV 1020

Allegro

Adagio

Allegro

Johann Sebastian Bach
(1685-1750)

Suite, op. 34

Moderato

Scherzo-Allegro vivace

Romance-Andantino

Final-Vivace

Charles-Marie Widor
(1844-1937)

Intermission

Tango-Étude No. 3

Molto marcato e energico

Astor Piazzolla
(b. 1921)

Sonata in D Major, op. 94

Andantino

Scherzo-Allegretto scherzando

Andante

Allegro con brio

Sergei Prokofieff
(1891-1953)



Jed Moss, pianist

Jed Moss is a prolific performer who has appeared on the Columbia Artists Community concert series, the Utah Arts Council performing arts tour, the Cathedral of the Madeleine Festival, the Temple Square Concert series, the Nova Concert series, the Utah Chamber Music Society, the Contemporary Music consortium series and the Mendelssohn Society of Chicago. A native of Idaho, Moss began his studies with Gerogia Blackstock. Later at Whitworth College in Spokane, Washington, he continued his tutelage under Margret Ott, then at the University of Utah where he was a protégé of Gladys Gladstone. He has been a featured participant in the master classes of Andre Watts, Jorge Bolet, Jerome Lowenthal, Johanna Harris, Daniel Pollack, Andre Michael Shub, and Igor Kipnis. He has toured Vienna and Munich as soloist with Utah's Repertory Dance Theatre and has appeared in recitals from the East Coast to the West, with several engagements in Washington D.C. His performance with Ballet West of Leonard Bernstein's **Age of Anxiety** at the Kennedy Center in 1991 and his solo performance of the premiere of **Lady of the Camellias**, including both piano Concertos of Chopin, have been lauded by music critics. He records frequently for the movie soundtrack industry at L.A. East Studios and has also recorded for Summit Records (in collaboration with trumpeter Bret Jackson), Giant Records, and Warner Brothers.

His most recent performances include Prokofiev's **Piano concerto no. 3** with the Fort Worth Symphony, the Gorécki **Harpsichord Concerto** with the Utah Chamber Orchestra, and keyboardist for the touring company of **Phantom of the Opera**. Moss is currently pianist with the rock group **Air Supply** and when he is not touring internationally, he continues to pursue his passion for classical music in ensembles, as a soloist, and as accompanist for celebrated musicians from around the world.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

College of Fine Arts and Communication • Performing Arts Series

The American Piano Duo

Jeffrey Shumway and Del Parkinson

7:30 P.M.
Thursday, February 24, 2000
Madsen Recital Hall, Harris Fine Arts Center

Thursday, February 24, 2000 - 7:30 P.M.

Madsen Recital Hall

THE AMERICAN PIANO DUO
Jeffrey Shumway and Del Parkinson

Program

Sonate (1953)

Francis Poulenc
(1899-1963)

- I. Prologue
- II. Allegro molto
- III. Andante lyrico
- IV. Epilogue

Concerto in D Minor (1932)

F. Poulenc

- I. Allegro ma non troppo
- II. Larghetto
- III. Finale: Allegro molto

Intermission

Billy the Kid

Aaron Copland
(1900-1990)

- I. The Open Prairie
- II. In a Frontier Town
 - a. Cowboys with Lassos
 - b. Mexican Dance and Finale
- III. Billy and His Sweetheart
- IV. Celebration after Billy's Capture
- V. Billy's Demise
- VI. The Open Prairie Again

El Salón México

A. Copland
tr. L. Bernstein

Program Notes

Francis Jean Marcel Poulenc

Francis Jean Marcel Poulenc was born in Paris on January 7, 1899, a child of wealth who matured into the most debonair of composers. Reacting against the dramatic, ultra-serious romantic style, he sought to cultivate a light popular idiom with breezy

charm and easygoing rhythms influenced by the Parisian café and music hall. His purpose was to please, to entertain, and to delight in a charming, graceful manner, without pretentiousness or heavy intellectual expenditure. He had a special affinity toward writing for the two-piano idiom, frequently collaborating with a friend to premiere and perform these works.

The *Sonate* for two pianos makes no conscious effort to amuse, to shock, or even to please. Regarded as one of his finest compositions, this powerful and often highly dissonant work dismisses the popular tunes, the romantic harmonies, and the helter-skelter virtuosity of his earlier pieces. Poulenc explained its conception:

Surrounded by a *Prologue*, an *Allegro molto*, and an *Epilogue*, the *Andante* is, for me, the true center of the work. It is no longer, as in the *Andante* of the *Concerto pour 2 pianos*, a question of a poetic homage to Mozart...but rather a lyric, profound outpouring. The first section is not conceived as the first movement of a classic sonata, but as a true *Prologue*. The *Allegro molto*, is a scherzo whose principal interest resides in the central episode, *extraordinarily peaceful*. Properly speaking, the *Epilogue* is not a finale, but a recapitulation of the other three movements, preceded by a new theme. I would venture to say the *Concerto pour 2 pianos* is a bright and many-colored, while the *Sonate* has the gravity of a string quartet.

The *Concerto* for two pianos is one of Poulenc's most endearing works. The prevailing mood is sunny and airy. Of its premiere, the composer remarked: "I must testify that our first performance was flawless. It was a smash success, for the piece is gay and uncomplicated." The brilliant first movement has irresistible buoyant energy. The second movement's outer sections are overtly Mozartian.² Poulenc commented: "For the first theme I allowed myself to return to Mozart, for I cherish the melodic line and I prefer Mozart to all other musicians. If the movement begins à la Mozart, it quickly veers toward a style that was standard for me at that time." The last movement is a vibrant finale, bursting with attractive and memorable tunes. The concerto is written in his most witty and charming style with infectious tunes, piquant dissonances, and amusing rhythmic effects. Of it, Poulenc said, "You will notice that it is an enormous advance on my earlier works, and that I am truly entering my major period."

Aaron Copland

Aaron Copland was born in Brooklyn on November 14, 1900 of Russian-Jewish immigrant parents. After three years of study in Paris in his early twenties, he returned to New York "anxious to write a work that would immediately be recognized as American in character." His style is a blend of classical, folk, and jazz elements. The use of jazz, revival hymns, cowboy songs, and other folk tunes helped make Copland's name synonymous with American music. He won a Pulitzer Prize and an Academy

Award, and was honored with a Congressional Medal for patriotism.

Aaron Copland's "cowboy ballet" ***Billy the Kid*** was premiered in 1938 in Chicago. The original accompaniment utilized only two pianos, but the following year Copland orchestrated it for performances in New York. He compiled tonight's suite by selecting nearly two-thirds of the total ballet score. The story, of course, is about the notorious William Bonney who was, as Copland stated, "one of the most industrious and generally admired bandits of the Southwest." In his own original way, the composer quotes several authentic and well-known cowboy songs in this vigorous score. The following is a synopsis of the ballet:

The action begins and closes on the open prairie. The central portion of the ballet concerns itself with significant moments in the life of Billy the Kid. The first scene is a street in a frontier town. Familiar figures amble by. Cowboys saunter into town, some on horseback, others with their lassos. Some Mexican women do a "jarabe", which is interrupted by a fight between two drunks. Attracted by the gathering crowds, Billy is seen for the first time as a boy of twelve with his mother. The brawl turns ugly, guns are drawn, and in some unaccountable way, Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. His short but famous career had begun. In swift succession we see episodes in Billy's later life. At night, under the stars, he plays a quiet card game with his outlaw friends. Hunted by a posse led by his former friend, Pat Garrett, Billy is pursued. A running gun battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison is, of course, followed by one of Billy's legendary escapes. Tired and worn in the desert, Billy rests with his girl. Starting from a deep sleep, he senses movement in the shadows. The posse has finally caught up with him. It is the end.

Copland's ***El Salón México*** was first performed in 1937 by the Mexico Symphony Orchestra. The composer explained the work's genesis:

During my first visit to Mexico, in the fall of 1932, I conceived the idea of writing a piece based on Mexican themes. From the very beginning the idea was connected in my mind with a popular dance hall in Mexico City called "Salón México." I realized that it would be foolish to attempt to translate into musical sounds the more profound side of Mexico. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the "Salón México." Because in the "hot spot" one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't music I heard but the spirit that I felt there which attracted me. Something of the spirit is what I hope to have put into my music.

Leonard Bernstein transcribed ***El Salón México*** for two pianos in part because "I grew tired of hearing American pianists end their programs with Hungarian rhapsodies!"

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 25, 2000 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Adam Moroni Dawson
composition

Student of
Murray Boren, David Sargent, Michael Hicks, and Stephen Jones

Required for the degree Bachelor of Music with a
Major in Composition

Program

****Brass Quintet**

Part I: Vigorously

Part II: Slow and Expressive

Part III: Lively

Joel Neves and David Brown, *trumpet*; Kamber Price, *horn*;
Drew Erickson, *trombone*; and Marc Bowers, *tuba*

A Tribute to the Practice Rooms

Moonlight Reflections

Bryan Elkins, *piano*; Lance LeVar, *crotales*

Lysogeny

Bryan Elkins, *piano*

Resonance

Mixed Chamber Chorus

I'll Remember You, Love, in my Prayers

Male Chamber Chorus

Music for Percussion and two Pianos

Lance LeVar, Mike Hvestis, and Tim Feuon, *percussion*;
David Coombs and Bryan Elkins, *piano*

Intermission

Movement for String Ensemble

Adam Dawson, *conductor*

Finale for Orchestra

Dan O'Bryant, *conductor*

****The Brass Quintet is the 1999-00 winner of The Vera Hinckley Mayhew Composition**

RESONANCE

Text by Jakub Kolas

(Translated by Vera Rich)

Whether scythes chime in the time of the harvest,
Or a young girl sings a song,
Or the sky flashes with lightning fires darting,
Or the wind blows, raging-strong.

Or thunder, loud-roaring, rolls forth in cloud-masses,
Or thunderbolt rumbles o'er woods,
All find echo in broad free expanses,
All touches their stings in accord.

And you, when you meet with the grieving of someone,
Or you hear weeping and tears,
Or somewhere injustice holds fiercest dominion,
You will re-echo it clear.

And you feel joy, and your hopes will fly, soaring,
That good news yet will befall,
Let then your strings smile, let their notes, louder-pouring,
In songs, filled with happiness, call!

I'LL REMEMBER YOU, LOVE, IN MY PRAYERS

Text Anonymous

When the curtains of night are pinned back by the stars,
And the beautiful moon leaps the skies
And the dew drops of heaven are kissing the rose,
It is then that the memory flies

As if on the wings of some beautiful dove
In haste with the message it bears
To bring you a kiss of affection and say:
I'll remember you, love, in my prayers.

REFRAIN:

Go where you will, on land or on sea,
I'll share all your sorrows and cares;
And at night when I kneel by my bedside to pray,
I'll remember you, love, in my prayers.

I have loved you too fondly to ever forget
The love you have spoken to me;
And the kiss of affection still warm on my lips
When you told me how true you would be.

I know not if fortune be fickle or friend,
Or if time on your memory wears;
I know that I love you wherever you roam,
And remember you, love, in my prayers.

REFRAIN

When angels in heaven are guarding the good,
As God has ordained them to do,
In answer to prayers I have offered to him,
I know there is one watching you.

And may its bright spirit be with you through life
To guide you up heaven's bright stairs,
And meet with the one who has loved you so true
And remembered you, love, in his prayers.

REFRAIN

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 25, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Heidi Cherie Keith

violin

Student of

Igor and Vesna Gruppman

Assisted by

Robin J. Hancock, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata in D Minor, op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Johannes Brahms

(1833-1897)

Intermission

Partita No. 2

Allemande

Corrente

Johann Sebastian Bach

(1685-1750)

Violin Concerto

Allegro moderato

Carl Goldmark

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Friday, February 25, 2000 - 9:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Emily Ann Spencer

soprano

Student of

Clayne Robison

Assisted by

Robin J. Hancock, *piano*

Elizabeth Young, *oboe*

Nathan Jasinski, *cello*

Robert Jan August, *organ*

Required for the degree Bachelor of Music with a
Major in Performance

Program

I

Alleluia, from *Esther*

George Frideric Handel
(1685-1759)

Domine Deus, from *Gloria*

Antonio Vivaldi
(1678-1741)

Quia Respexit, from *Magnificat*

Johann Sebastian Bach
(1685-1750)

II

Die Spinnerin

Robert Schumann
(1810-1856)

Mädchenlied

Johannes Brahms
(1833-1897)

Gretchen am Spinnrade

Franz Schubert
(1797-1828)

III

Muttertändelei	Richard Strauss (1864-1949)
Um schlimme Kinder artig zu machen	Gustav Mahler (1860-1911)
Wiegenlied	Richard Strauss (1864-1949)

IV

Chanson triste	Henri Duparc (1848-1933)
Au pays où se fait la guerre	
Claire de lune	Gabriel Fauré (1845-1924)
Fantoches	Claude Debussy (1862-1918)

V

Lead Kindly Light	Arr. by Robert Rowberry (b. 1955)
Were You There	African-American Spiritual
Ride On King Jesus	African-American Spiritual Arr. by John Carter

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 26, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Rebecca Cook

piano

Student of

Jeffrey Shumway and Robin Hancock

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Prelude and Fugue in G Major, BWV 884

Johann Sebastian Bach
(1685-1750)

Sonata in A Major, op. 101

Ludwig van Beethoven
(1770-1827)

Etwas lebhaft und mit der innigsten Empfindung

Lebhaft. Marschmäßig

Langsam und sehnsuchtvoll

Geschwinde, doch nicht zu sehr, und mit Entschlossenheit

Sonata No. 9 ("Messe noire"), op. 68

Alexander Skryabin
(1872-1915)

Ballade No. 2 in B Minor

Franz Liszt
(1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 26, 2000 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Heather Ellen Chipman
soprano

Student of
Clayne Robison

Assisted by
Dwight Bigler, *piano*
Shane Warby, *baritone*
Elizabeth Young, *oboe*
Solveig Chipman, *soprano*
Courtney Attack, *mezzo-soprano*
William Brooke, *tenor*
Meredith Taylor, *bass*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

An die Musik
Auf dem Wasser zu singen

Franz Schubert
(1797-1828)

An ein Veilchen
Von ewige Liebe

Johannes Brahms
(1833-1897)

Seufzer, Tränen, Kummer, Not
from "Ich hatte viel Bekümmernis", BWV 21
Mein Freund ist mein
from "Wachet Auf", BWV 140

Johann Sebastian Bach
(1685-1750)

Soupir

Charles Marie Widor
(1845-1937)

Clair de lune	Camille Saint-Saëns (1835-1921)
L'invitation au voyage	Henri Duparc (1848-1933)
The Moon Songs	Meredith Ryan Taylor (b. 1972)
1. <i>What Grandpa told the Children</i>	
2. <i>What the Hyena Said</i>	
3. <i>What the Little Girl Said</i>	
4. <i>What the Miner in the Desert Said</i>	
5. <i>What the Rattlesnake Said</i>	
6. <i>The Strength of the Lonely</i>	
7. <i>What the Man of Faith Said</i>	
Nebbie	Ottorino Respighi (1879-1936)
Voi lo sapete o mamma from "Cavalleria Rusticana"	Pietro Mascagni (1863-1945)
Tarantella Intermezzo	Miguel Sandoval



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 29, 2000 - 7:30 P.M.

Madsen Recital Hall

GROUP FOR NEW MUSIC

Program

Meditation and Dance

Neil Thornock, *organ*

Murray Boren
(b. 1950)

Three Anti-Modernist Songs

1. A Sharp Where You'd Expect a Natural

2. Hark! From the Pit a Fearsome Sound

3. Who Wrote this Fiendish Rite of Spring?

Brigett Becker, *soprano*

Christine Farnsworth, *piano*

Henry Cowell
(1897-1965)

Variations for Piano

Christopher Beesley, *piano*

Aaron Copland
(1900-1980)

Voice

Rebecca Svedin, *flute*

Toru Takemitsu
(1930-1998)

The Empress of Japan

Martha Thompson, *violin*

Nathan Jasinski, *cello*

Christopher Beesley, *piano*

Michael Hicks
(b. 1956)

Goethe-Lieder

1. Lento

2. Sostenuto

3. Volante

4. Impetuoso

5. Estatico

6. Molto moderato

7. Quasi lento

Leslie Walker, *soprano*

William Holman, *E-flat clarinet*

Adam Ballif, *B-flat clarinet*

Erica Egli, *Bass clarinet*

Luigi Dallapiccola
(1904-1975)

Interlude

David Sargent
(b. 1941)

Claudine Bigelow, *viola*
Jason Bonham, *viola*
Angela Rushton, *viola*
Carma Martino, *viola*
Melissa Stoker, *viola*
Jennifer Loucks, *viola*
Elizabeth Miner, *viola*
Debbie Astin, *viola*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 2, 2000 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Brian Stucki
cello

Student of
Gayle Smith

Assisted by
Massimiliano Frani, *piano*
Victoria Ferris, *violin*
Daniel O'Bryant, *conductor*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Suite No. 5 in C Minor

Prelude
Allemande
Courante
Sarabande
Gavottes 1 and 2
Gigue

Johann Sebastian Bach
(1685-1750)

Trio No. 2 in E Minor, op. 67

Andante: Moderato
Allegro non troppo
Largo
Allegretto

Dmitry Shostakovich
(1906-1975)

Intermission

Concerto in D Major, op. 101

Allegro Moderato
Adagio
Rondo-Allegro

Franz Joseph Haydn
(1732-1809)

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BYU College of Fine Arts and Communications • School of Music

Bill Holman, *clarinet*
Brigham Young University

Alan E. Stanek, *clarinet*
Idaho State University

7:30 P.M.

March 3, 2000

Madsen Recital Hall, Harris Fine Arts Center

William M. Holman, *clarinet*
Brigham Young University
and
Alan E. Stanek, *clarinet*
Idaho State University

Assisted by
Kori Bond, *piano; Idaho State University*
Jeffery Shumway, *piano*
Adam Ballif, *clarinet*
Tim Hutchings, *clarinet*

Program

Sonata for Clarinet and Piano
Grazioso
Andantino
Vivace e leggiero
Leonard Bernstein
(1918-1990)

Sonatina for Clarinet and Piano
Allegro calmato
Lento, quasi andante
Con brio
Joseph Horovitz
(b. 1926)

William M. Holman, *clarinet*
Jeffrey Shumway, *piano*

Three Intermezzi, op. 13
Andante espressivo
Allegro agitato
Allegretto scherzando
Charles Villiers Stanford
(1852-1924)

Sonata for Clarinet and Piano, op. 129
Allegro moderato
Caoine-Adagio (quasi Fantasia)
Allegretto grazioso
Charles Villiers Stanford

Alan Stanek, *clarinet*
Kori Bond, *piano*

Sinfonia Concertante for Four Clarinets, op. 2
L.A.B. Schindelmeisser
(1811-1864)

Alan Stanek, William Holman, Adam Ballif, Tim Hutchings - *clarinet*



ALAN E. STANEK

Alan E. Stanek, clarinetist, has been Professor of Music and Chairman of the Department of Music at Idaho State University since 1976. He teaches clarinet, music appreciation and music education methods courses, and coaches chamber music ensembles.

Dr. Stanek is the immediate past President of the International Clarinet Association, for which he has also been an adjudicator and coordinator of international clarinet competitions, and presented master classes. He has appeared in recital at the University of Denver, University of Minnesota, the Cincinnati College Conservatory of Music, and Cité Universitaire in Paris, France, Texas Tech University in Lubbock, Texas, Ohio State University, Ostend, Belgium, and at Montana/Idaho Clarinet Festivals at the University of Montana, Montana State University-Billings, and Boise State University. Last July he presented master classes and lectured to clarinet teachers and students at the International Clarinet and Saxophone Camp in Eger, Hungary.

Stanek holds the Doctor of Musical Arts degree in clarinet performance from the University of Michigan. His clarinet teachers have been Valentine P. Henrich, William Osseck, John Mohler, and Mitchell Lurie. He completed his Master of Music degree from the Eastman School of Music at the University of Rochester, and holds the Bachelor of Music Education degree from the University of Colorado in Boulder.

Dr. Stanek has been principal clarinetist with the Idaho State-Civic Symphony for the past 20 years. He received the Governor's Award for support of Arts Education from the Idaho Commission on the Arts in 1998.



KORI BOND

Kori Bond, pianist, is a new member of the music faculty at Idaho State University where she teaches piano, and courses in music appreciation and music history. A native of Salt Lake City, she began piano studies at the age of six with Florence Brinton. After attending Walla Walla College and Northern Illinois University, she recently completed the Doctor of Music degree in piano performance from Indiana University at Bloomington where she studied with Edward Auer. She is equally active as a solo and collaborative pianist, and has soloed with orchestra at Indiana University, with the Idaho-Washington Symphony Orchestra, and the Northern Illinois University Philharmonic. She has been a prize winner in several regional and national competitions, and is a frequent adjudicator for competitions throughout the region. Dr. Bond is performing several concerts this year with other ISU faculty, as well as duo-piano recitals with her sister, Karyln Bond.

Brigham Young University
College of Fine Arts and Communication
Department of Music

presents



Folk Music Ensemble

March 7, 2000 - 7:30

de Jong Concert Hall, Harris Fine Arts Center

Program

American Ensemble

Howlin' at the Moon
Every Time You Say Good-bye
I'm Goin' On
Jenny Dreamed of Trains
Listen to the Mockingbird

Music Style

Cajun
Bluegrass
Bluegrass Gospel
Acoustic Country Ballad
Fancy (trick) Fiddling

Int'l Tour Ensemble

B-Minor
Dark Hollow
The Preacher and the Bear
Midst of the Morning Rain
Duet (Traditional Tunes)
Long Gone
10-hand Reel

Modern Nova Scotian
Traditional Bluegrass
Southern Gospel
Modern Bluegrass
Old-time Fiddle Tunes
Bluegrass
Traditional Irish

Intermission

Celtic and World Music Ensemble

Mary and the Soldier
In the Jungle
Calliope House
Recruited Collier
Lukey
Mouth of the Tobique

Modern Scotch/Irish
African
Scottish
English
Modern Nova Scotian
Traditional Irish

White Water

Me and My Guitar
On and On (The Ramblin' Song)
Blue Moon of Kentucky
*Bill's Reel
*Gray Skies
Wait a Minute
Old Home Place
Saint Anne's Reel
†You Ain't Over Me Yet

Bluegrass
Modern Bluegrass
Bluegrass
Fiddle Tune/Bluegrass
Modern Bluegrass
Bluegrass Ballad
Bluegrass
Scottish/Nova Scotian
Modern Bluegrass

*Composed by Bill Sprunger

†Composed by Andrea Ivey

Tonight's Performers:

American Anseble

Angela Pace (Philippines) ~ Voice, Guitar, Jug
Malinda Fried (Idaho) ~ Fiddle
Matt Green (Oregon) ~Guitar, Voice
Stephen Frandsen (Utah) ~ Bass
Carla Wilcox (Idaho) ~ Banjo
Katie Nelson (Utah) ~ Guitar, Voice
Andrew Williams (California) ~ Fiddle, Voice
Linnea Clark (Utah) ~ Mandolin

Int'l Tour Ensemble

Amber Jensen (Idaho) ~ Fiddle
Jonathon Gray (Utah) ~ Guitar
Catherine Larsen (Utah) ~ Piano, Guitar
Jared Peterson (Idaho) ~ Banjo, Voice
Hillary Duncan (Utah) ~ Fiddle
Joseph Andersen (Utah) ~ Bass, Voice
Andrea Ivey (Arkansas) ~ Mandolin, Voice

Celtic and World Music Ensemble

Bill Doolittle (Oklahoma) ~ Guitar, Voice, Bodhrán
Dallon D. Whitney (Utah) ~ Bass
Emilie Christensen (Utah) ~ Voice, Bodhrán
Amber Taylor (Utah) ~ Accordion
Lauren Cundick (Nevada) ~ Pennywhistles, Flute
Nathan Christensen (Oklahoma) ~ Fiddle
Ivan Wolfe (Alaska) ~ Guitar, Dulcimer, Ukulele
Elise Burrell (Washington) ~ Guitar, Voice
Kim Francom (California) ~ Mandolin, Fiddle

White Water

Bill Sprunger (Oregon) ~ Guitar, Mandolin, Voice
Craig Miner (Utah) ~ Banjo, Guitar, Octave Mandolin, Voice
Andrea Ivey (Arkansas) ~ Mandolin, Voice
Mark Geslison (Utah) ~ Bass

Special thanks to:

The College of Fine Arts and Communications
The BYU School of Music
Troy Sales (Mixing/Sound Engineering)
John Holloman (Recording)
BYU Performing Arts Management
Paul Duerden and the staff at Department of Arts Production

UPCOMING EVENTS

MARCH

8-25	A LOVE AFFAIR WITH ELECTRONS BY ERIC SAMUELSEN
9	PRIMROSE MEMORIAL CONCERT
9	MEN'S CHORUS
10	AMERICAN PIANO QUARTET
14	PHILHARMONIC ORCHESTRA
15	JAZZ ENSEMBLE
16	BRAVE OLD WORLD
16	BRASS SAXOPHONE CHAMBER NIGHT
17	FINE ARTS BALL
17	CONCERT CHOIR
17	GERALYN GIOVANNETTI, OBOE
18	PETER BREINHOLT
18	SILVER BREEZE, FLUTE CHOIR
21	SYMPHONY ORCHESTRA
22	WOMEN'S CHORUS
3/22-4/8	MUCH ADO ABOUT NOTHING BY WILLIAM SHAKESPEARE
22	BRASS CHOIR
23	BOSTON TRIO
23	BASSOON EXTRAVAGANZA
23	LIVING LEGENDS
24	BYU SINGERS
24	PERCUSSION ENSEMBLE, PANORAMIC STEEL, & SALSA COMBO
25	UNIVERSITY BAND
25	SYNCPATION, VOCAL JAZZ
28	JAZZ LAB BAND
28	EVENING OF CONCERTOS
29	INVITATIONAL SONGWRITER SHOWCASE
29	MANDINKA EPIC, AFRICAN MUSICAL THEATRE
30	DUO FLAMENCO
30	UTAH SYMPHONY
31	SYMPHONIC BAND

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 7, 2000 - 7:30 P.M.

Madsen Recital Hall

FLUTES FUTURA

Kristina Ballif
Hollie Beck
Laura Evans
Sharon Farr
Naomi Feldman
Trisa Hadfield
Sarah Meehan
Jennifer Mordock
Kelly Newbold
Angela Rich
Jessica Snarr
Rebecca Svedin

Program

Stained Glass Images

Sonny Burnette
(b. 1952)

I. The Dawning of the Last Day

II. The Rose Window

III. Cockatoos

IV. Two Oriental Panels

V. Colour Tones of Music

VI. Treasures of the Mediterranean

Daphnis et Choloé

Maurice Ravel
(1875-1937)

Vermont Counterpoint

Steve Reich
(b. 1936)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 7, 2000 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Cecilia Hone

piano

Student of
Irene Peery-Fox

Assisted by
Amy Merkely, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Sonata No. 17 in D Minor, op. 31, no. 2 "Tempest"

Laro-Allegro-Adagio

Adagio

Allegretto

Ludwig van Beethoven

(1770-1827)

Suite Op. 14

Allegretto

Scherzo

Allegro molto

Sostenuto

Bèla Bartók

(1881-1945)

Grande Polonaise Brillante

précédée d'un Andante Spianato, op. 22

Frédéric Chopin

(1810-1849)

Concerto No. 2 in G Minor, op. 22

Third Movement: Presto

Camille Saint-Saëns

(1835-1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 8, 2000 - 6:00 P.M.
Springville Art Museum

SOPHOMORE RECITAL

Katie Snow
cello

Student of
Gayle Smith

Assisted by
Dwight Bigler, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Sonata in E Major
Largo
Allegro

Francois Francoeur
(1689-1787)

Kol Nidrei, op. 47

Max Bruch
(1838-1920)

Sonata in E Minor, op. 38
Allegro non troppo
Allegretto quasi menuetto
Allegro

Johannes Brahms
(1833-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 8th, 2000 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Sean David Jackson
composition

Student of
Stephen Jones, Michael Hicks, and David Michael Cottle

Assisted by
Ron Terry, *conductor*

Required for the degree Bachelor of Music with a
Major in Composition

Program

Aural Sighting

Circa 2-4

Why Carry On?

Infusion

Fife and Drum

Intimations of Transcendence - Bjorn Evensen

Departure

No Affection

Begat Begat

Patches

Antiquital Songs of Unattainable Love

1. Masnavi-Ye Mokhalef

2. Ramkali

3. Leili(o) Majnun

4. Shahabi

5. Geraili

Yet Shaking With Surprise

Havalah Gholdston, *Cello*

Erica Egli, *Clarinet*; Sharon Farr and Naomi Feldman, *Flute*

Robert Jan August, *Carillon*

Mariah Stringer, Jeff Dunford, Renée Wilson,

and Emily Zappe, *French Horn*

Sharon Farr and Naomi Feldman, *Piccolo*;

Ronald Brough and Lance LeVar, *Percussion*

Jaanus, *Director*

Christian Sampson, *Director*

Ryan Lilliwhite, *Soprano Saxophone*; Erica Egli, *Clarinet*;

Molly Forbes, *Bassoon*; Havalah Gholdston, *Cello*

Nathan Northrup, *Tenor*;

Angela Rushton, *Viola*

Lance LeVar and Michael Henrie, *Vibraphone*;

Kandis Bender and Ronald Brough, *Marimba*

Masnavi-ye Mokhalet Rumi
Chun qalam andar neveshtan mishetaft
Chun be 'eshq amad qalam bar khod shekast
Chun sokhan dar vaf-e in halat rasid
Ham qalam beshekast va ham kaghaz darid
Aftab amad dalil-e aftab
Gar dailat bayad az vei rokh matab

English translations from Lloyd Miller
While the pen in writing was hurrying,
When it reached love it broke.
When speech came to describing this condition,
Both the pen broke and the paper tore.
The sun is the proof of sunlight;
If you need proof, turn not (your) face from it

Ramkali Mohtesham Kashani
Do 'asheq-e moteshabe soluk ra dar 'eshq
Yeki resand be vaf o digar be hejran dad
Do keshti-ye motasavi asas ra dar bahr
Yeki resand be sahel digar be tufan dad

Two lovers, similar in behavior and conduct in love,
One attained union and the other separation.
Two ships equal in their loads on the sea,
One reached the shore and the other succumbed to the tempest

Leili(o) Majnun Sa'di
Chashmi ke nazar negah nadarad
Bas fetne ke bar sar-e del arad
Ahu-ye kamand-e zolf-e khuban
Khod ra be helak miseporad

The wanton eye which does not check its gaze
Brings plenty of trouble upon the heart.
The gazelle snared in the locks of the fair ones
Surrenders itself to destruction.

Shahabi Heshmat Shirazi
Maham zan narges-e fatan-e jadu
Hazaran fetne angizad ze har su
Be pish-e cheshm-e bi ahu-ye an shukh
Ze khejlat khire manad chashm-e ahu

My moon, from those magic seductive eyes,
A thousand troubles incites on every side;
Before the faultless eyes of that beauty,
The eyes of the gazelle would be dazzled to shame.

Geraili Hafez
Biya ta gol bar afshanim o mei dar saghar andazim
Falak ra saqf beshkafim va tarchi no dar andazim
Agar gham lashgar angizad ke khun-e 'asheqan rizad
Man o saqi be ham sazim va bonyadash bar andazim
Sharab-e arghavani ra golab andar qadah riziin
Nasim-e 'atr-e gardan ra shakar dar majmar andazim
Behesht-e Adn agar khahi biya ba ma be meilchane
Ke az pa-ye khomat pek sar be hoz-e kosar andazim

Come let's scatter flowers and pour wine in the cup.
Let's cleave the firmament's ceiling
and cast a new design.
If sorrow incites its army
that blood of lovers be spilled,
I and the cupbearer collude together
and overthrow its foundation.
Let us lace with rosewater
the purple wine in the cup.
Let us cast sugar in the incense in the censer
to unleash a perfumed breeze.
The Garden of Eden if you desire,
come with us to the tavern
So that from the bottom of the vat
we can cast you straight in the pool of Kosar".
(*Kosar is a river in Paradise)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 8, 2000 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Tara Adamson

piano

Student of

Paul Pollei

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Prelude and Fugue in A-flat Major, WTC 1

Johann Sebastian Bach
(1685-1750)

Sonata in A-flat Major, Hob. XVI/43

Joseph Haydn
(1732-1809)

Moderato

Menuetto

Rondo

Three pieces from *Histoires....*

Jacques Ibert
(1890-1962)

a giddy girl....

le palais abandonné....

le petit âne blanc....

Nocturne in E Major, Op. 62, no. 2

Frédéric Chopin
(1810-1849)

Six Dances in Bulgarian Rhythm

Béla Bartók
(1881-1945)

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**Brigham Young University
College of Fine Arts and Communication
Department of Music**

presents



Rosalind Hall, conductor

March 9, 2000, 11 A.M., 7 & 9 P.M.
de Jong Concert Hall, Harris Fine Arts Center

Program

Three Sacred Settings

Praise the Lord

Robert Williams
(1763-1891)

arr. Mansel Thomas

Eternal Love

Paul Sjolund

Joseph Larsen, cello

Psalm 150

Michael Cox

Songs of the Open Air

The Vagabond

R. Vaughan Williams
(1872-1958)

The Pasture

Randall Thompson
(1899-1984)

Contradiction

Franz Schubert
(1797-1828)

Hymns and Spirituals

Awake my Soul

Thomas Tallis
(1505-1588)

arr. Lon Beery

Jacob's Ladder

arr. Gilbert Martin

Soon and Very Soon

arr. Andraè Crouch

Stuff 'n Nonsense

The Quangle Wangle's Hat

Felicity Williams

6pence

Jackson Berkey

Top Hat and Tails

I'm Putting on my Top Hat

Irving Berlin

Spencer Williams, solo

Puttin' on the Ritz

Irving Berlin

Daniel Aldous, Andrew Graham, Spencer Williams, dancers

Colleen West, choreography

Hats

Hank Beebe

Folksongs from Around the World

Dravidian (Indian)

Victor Paranjoti

Las Amarillas (Mexican)

arr. Stephen Hatfield

Lance Le Var, *percussion arrangement*

Polly Wolly Doodle (American)

arr. John Leavitt

Daniel Aldous, Cameron Baird, Andrew Graham, Daron Janis,

Nicholas Newton, Spencer Williams, *dancers*

Spencer Williams, *choreography*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

The Brigham Young University Men's Chorus is thought to be the largest collegiate male choral organization in the country. Founded in 1958, it has steadily grown to its present membership of 210 voices, with over 350 annually auditioning for the ensemble. As a result of its versatile literature and engaging performance style, the BYU Men's Chorus has captured the admiration of audiences throughout the Western United States and beyond.

Each year the choir includes a diverse and unique representation of the university community. Choir members originate not only from the United States and Canada, but from countries throughout the world. Of the 210 members only 14 are music majors with the remainder drawn from every college and department of the university. Over 130 members of the chorus have served L.D.S. missions throughout the world and a large number of the remainder have already received calls to serve, following this semester. This year the Men's Chorus has been actively engaged in serving a larger community with a project they have named "Outreach 2000". This has included a tour to New Mexico, and a series of benefit concerts for local charities.

UPCOMING CONCERT DATES

Saturday March 25th 2000 - 7:30 PM

Timpview High School, Provo

Benefit Concert for Habitat for Humanity

Tuesday April 4th 2000 - 7:30 PM

Kingsbury Hall, Salt Lake City

Benefit Concert for HART

Brigham Young University Men's Chorus

Rosalind Hall, conductor

Dwight Bigler, graduate assistant

Dwight Bigler, Ryan Gee, Matthew Burton, Carric Smolnik, accompanists
Ammon Allgaier, Neil Friske, Tony Giles, Lance LaVar, percussion

Tenor 1

Ross Biesinger
Dwight Bigler
Weston Blaney
Kristoffer Boyle
Dan Branson
Elliott J. Brown
Matthew A. Bunker
Matthew Burton
Cory Carter
Daniel Combs
Steve Cook
Scott Daniels
Neil Dickerson
James Favero
Hans Fugal
Thomas Gardner
Benjamin Gessel
Tony Giles
Andrew Graham
Jared Griffin
John Hendricks
Jonathan Hersam
Blaine Hunsaker
David Johnson
Paul Lattin
Brett Larson
David Layton
Brandon Lee
Spencer McCombs
Kenneth McKell
Matthew Meilstrup
Curtis Merryweather
Ryan Metheny
Paul Mickelsen
Shaun Morris
Kevin Mumford
Jason Palmer
Jaime Penaflor
Jon Pfeifer
Brett Pickett
Dave Pickett
Johnathon Potter
Brent Reeves
Bryan Reeves
Jared Roberts
Micah Shirts
Jeremy Smith
Nathan Smith
James Stevens
Spencer Stout
Matt Tanner
Ricky Thornock
Michael Tonks
Nowell Walker
Gregory Wetzel
Spencer Wheelwright
Scott Whitworth
Weston Wride

Tenor 2

Daniel Aldous
Russell Bailey
Cameron Baird
David Barry
Nic Benner
Matthew Cardwell
Aaron Chandler
Darren Child
Evan Child
Robert Cox
Jacob Crosby
Robbie Culp
Nathan Dewey
Patrick Dinsmoor
Mark Evans
Andrew Feil
Neal Friske
John Gammon
Paul Gardner
Ryan Gee
Jim Guymon
Luke Hales
Kurt Hansen
Nephi Henry
Zachary Herries
Nathanial Hutchings
Scott Irvine
Jeremiah Jackson
Elliott Larsen
Michael Lemon
Morgan Magleby
Lane Molen
Bryson Mortensen
Kirk Nedreberg
Matthew Pabst
Jared Pearson
Matthew Pittard
Johnathon Potter
Justin Smith
Keith Smith
Spencer Swift
Bryan Thunstrom
Alfredo Travassos
Marcus Urie
Todd Valentine
Troy Walker
Jonathan Wentz
Dustin Wiberg
Nathan Williams
Spencer Williams
Jason Winsor
Justin Yeates

Baritone

Ammon Allgaier
Brandon Bailey
William Bell
Steve Bowen
Sam Bringham
Matthew Brown
Jared Call
Jesse Cannon
Jason Case
Paul Daniels
Steve Danielson
Robert Davis
Easton Ellsworth
Christopher Fillmore
Christopher Fisher
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Eric Porter
Cameron Schow
Spencer Scoville
Brian Slade
Carric Smolnik
Steven Stay
Jonathan Stutz
Ryan Tait
Tyson Taylor
Tyson Thomas
Shayne VanDyke
Forrest White

Bass

Russell Allen
Nathan Anderson
Samuel Ashton
Jeffrey Baer
Joshua Balvin
Joshua Batt
Layne Benzley
Scott Boyle
Jonathan Brems
Rob Brown
Matt Butler
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Steven Cramer
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Kyle Fife
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Mason Lefler
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Primrose Memorial Concert

Lawrence Power, *viola*
and
Simon Crawford Phillips, *piano*

7:30 P.M.

Thursday, March 9, 2000

Madsen Recital Hall, Harris Fine Arts Center

PRIMROSE MEMORIAL CONCERT

Lawrence Power

viola

Assisted by

Simon Crawford-Phillips, *piano*

Program

Sonata for Viola and Piano (1919)

Impetuoso--ma non troppo Allegro

Vivace

Adagio-Allegro

Rebecca Clarke

(1886-1979)

Solo Sonata, Op. 25, no. 1

Breit Viertel

Sehr frisch und straff

Sehr langsam

Rasendes Zeitmass. Wild. Tonschonheit ist Nebensache

Langsam, mit viel Ausdruck

Paul Hindemith

(1895-1963)

La Campanella

Niccoló Paganini

(1782-1840)

arr. Primrose

Intermission

Viola Sonata, Op. 36

Maestoso--Allegro

Barcarolla--Andante con moto--Allegretto tranquillo--Animato

Finale scherzando--Allegretto

Henri Vieuxtemps

(1820-1881)

The Death of Juliet

Sergei Prokofief

(1891-1953)

arr. Borisovsky

Sonata for Viola and Piano, Op. 11, no. 4

Fantasie--Ruhig

Thema mit Variationen--Ruhig und einfach, wie ein Volkslied

Finale (mit Variationen)

Paul Hindemith

(1895-1963)

BIOGRAPHIES

Lawrence Power was born in London in 1977 and began his viola studies at the age of eight. His principal teachers have been Mark Knight in London and Karen Tuttle at the Juilliard School of Music in New York.

Since 1996 he has regularly been invited to participate in masterclasses and perform chamber music at The Banff Centre for the Arts, Canada, Aspen Music Festival, USA, The Ravinia Festival, USA, The Verbier Academy, Switzerland and The International Musicians Seminar at Prussia Cove, UK.

In June 1999 he was unanimously awarded first prize in The William Primrose International Viola Competition (Canada) becoming the first ever British winner.

Other competition successes include winner of the Trevor Snodgrass Viola Award and first prize in The Royal Overseas League Bernard Shore Viola Competition.

In 1998, Lawrence was awarded Silver Medal in the Shell/LSO Scholarship Competition and performed Bartok Viola Concerto with the LSO at the Barbican.

He was recently selected as a finalist in the prestigious 'Pro Musicis' Foundation auditions in New York.

Recent appearances include recitals and concertos in London, New York, Toronto and Paris. These include the world premiere of the commissioned Viola Concerto by John Kaefer in New York and Paris as well as live broadcasts for Classic FM and BBC Radio 3 which include the UK Premiere of Roslavets 1st Viola Sonata and the World Premiere of the 2000 Park Lane Group Commission, 'Calmo' by the featured composer Colin Matthews.

He has appeared as soloist with many of the major orchestras in the UK and abroad including the Center Symphony of New York, The Philharmonia at St. John's Smith Square, the London Symphony Orchestra at the Barbican and The Symphony Orchestra of The Curtis Institute of Music at The Verbier Festival, Switzerland.

As recitalist, he has performed at many of the major chamber music venues and festivals in the U.K. He recently made his critically acclaimed debut recitals at both the Wigmore Hall, as part of an award from the Maisie Lewis Trust, and at the Purcell Room.

Future performances include recitals in Scotland as part of an award from the John Tunnell Trust, recitals at the Purcell Room for The Kirckman Society and other appear-

ances in the UK and abroad. This includes a tour of the States with debut recitals in New York, Chicago, Phoenix , and Los Angeles as the winner of the William Primrose International Viola Competition and performances of Walton Viola Concerto in Finland with the English Symphony Orchestra.

SIMON CRAWFORD-PHILLIPS graduated from the Royal Academy of Music last year with a first class honors degree, where he was awarded a scholarship to study with Hamish Milne. In the past three years, Simon has made several broadcasts for BBC Radio 3 as a chamber musician as part of their Young Artist's Forum series, their Ensemble Programme and in their lunchtime series from The Wigmore Hall.

As a member of the Kungsbacka Piano Trio, Simon recently won both Y.C.A.T. in London and first prize in the 3rd Melbourne International Chamber Music Competition (Australia) as well as the Audience Prize and the Age Cirtic's Prize. The trio will be making its debut recording for Naxos this year. As a concerto soloist, Simon recently performed Stravinsky's Concerto for piano and winds with the Chimera Ensemble at the Royal Academy of Music. Future performances include Gershwin Piano Concerto, Beethoven Triple Concerto, Rachmaninov, Variations on a theme of Paganini, and Mozart Concerto No. 21, K. 467.

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, March 11, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Meredith Ryan Taylor
baritone

Student of
Clayne Robison

Assisted by
Robin J. Hancock, *piano*
Douglas E. Bush, *continuo*
Elizabeth Young, *English horn*
Carrie Bills and Alison Comstock, *oboe*
Bach Ensemble Strings

Required for the degree Bachelor of Music with a
Major in Performance

Program

I

Sailor's Song

Franz Joseph Haydn
(1732-1809)

Der Kuss

Ludwig van Beethoven
(1770-1809)

Der Tod und Das Mädchen
Erlkönig

Franz Schubert
(1797-1828)

II

Es ist euch gut, dass ich hingehe, BWV 108
Du bist geboren mir zu Gute, BWV 68

Johann Sebastian Bach
(1685-1750)

III

Danse Macabre	Camille Saint-Saëns (1835-1921)
La tombe et la rose	Franz Liszt (1811-1886)
Chanson de Mèphistophélès, from <i>La Damnation de Faust</i>	Hector Berlioz (1803-1869)

IV

Quia fecit mihi magna, from <i>Magnificat</i> , BWV 243	Johann Sebastian Bach (1685-1750)
Pro peccatis, from <i>Stabat Mater</i>	Gioacchino Rossini (1792-1868)
Crucifixus, from <i>Messa di Gloria</i>	Giacomo Puccini (1858-1924)
Hostias, from <i>Requiem</i>	Gabriel Fauré (1845-1924)

V

Two Songs to Frighten Young Children	Meredith Ryan Taylor (b. 1972)
I. The Lion	
II. The Spider and the Ghost of the Fly	
Come let us kiss and part	
Happy is the Man	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 11, 2000 - 9:00 P.M.

Madsen Recital Hall

JUNIOR RECITAL

Rebecca Svedin

flute

Student of
Kristine Parker

Assisted by

Robin J. Hancock, *piano and harpischord*

Christine Farnsworth, *piano*

Elizabeth Ann Young, *oboe*

Emily Zappe, Mariah Stringer, Rob Davis, and Renee Wilson, *french horn*

Allison Unsworth, *violin*

Desireé Brooks, *cello*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Sonate en Trio

Andante

Allegro

Affettuoso

Allegro

J.J. Quantz
(1697-1773)

Suite de Ballet

Improvisation

Humoresque

Gavotte

Passepied

Ralph Vaughan Williams
(1872-1958)

L'Oiseau des Bois

(Bird of the Forest)

Franz Doppler
(1821-1977)

Trio

Allegro con brio

Andante semplice

Allegro giocoso

Madeleine Dring

(1923-1977)

Voice

Toru Takemitsu

(1930-1998)

Sonata

Walter Piston

(1894-1976)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 14, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Jeanne Morrison

soprano

Student of

Lila Stuart-Bachelder

Assisted by

Robert Hancock, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Quella fiamma	Benedetto Marcello (1686-1739)
La danza	Gioacchino Rossini (1792-1868)
Eterno amore e fe	Gaetano Donizetti (1797-1848)
Il mattino	Maria Malibran (1808-1836)
Der Einsame	Franz Schubert
Wiegenlied	(1797-1828)
Liebhaber in allen Gestalten	
Die junge Nonne	

Intermission

Quelle aventure!	Francis Poulenc
Hier	(1899-1963)
Le carafon	
Cimetiere	
Au-dela	
Il vole	

Music, Music, Music
from, *Regina*

Marc Blitzstein
(1905-1964)

A Piper
The Plague of Love
In Moonlight
The Blue-Eyes Fairy

Michael Head
(1900-1976)
Sir Edward Elgar
(1857-1934)

Brigham Young University
College of Fine Arts and Communications
School of Music

KINDERTOTENLIEDER
SONGS ON THE DEATH OF INFANTS

I
NUN WILL DIE SONNE SO RHELL AUFGEHN!
NOW MORE THE SUN WOULD GILD THE MORN

Lenowen und schwermütig, nicht schleppend
Lento - malinconico, ma non troppo mosso

BYU Philharmonic

Kory Katseanes, conductor

March 14, 2000 - 7:30 P.M.
de Jong Concert Hall, Harris Fine Arts Center

Program

Overture to *Tannhäuser*

Richard Wagner
(1810-1883)

Dan O'Bryant, *conductor*

Kindertotenlieder

Gustav Mahler
(1860-1911)

1. Nun will die Sonn' so hell aufgeh'n
2. Nun seh'ich wohl, warum so dunkle Flammen
3. Wenn dein Mütterlein
4. Oft denk' ich, sie sind nur ausgegangen!
5. In diesem Wetter, in diesem Braus

Larry Vincent, *tenor*

Intermission

Symphony No. 8, in G, Op. 88

Antonin Dvorak
(1841-1904)

Allegro con brio

Adagio

Allegretto grazioso

Allegro, ma non troppo

Overture to *Tannhäuser*

Wagner's opera, *Tannhäuser*, first premiered in Dresden in 1845. The story takes place in central Germany in the thirteenth century, and is based on the divided nature of the minstrel Tannhäuser who is torn between the spiritual and worldly sides of his nature. The overture includes musical themes that illustrate his inner conflict. One first hears the theme of the Pilgrims' chorus, sung by the devout and penitent who travel to Rome to receive forgiveness for their sins. Then comes the music of Venusberg, the dwelling place of Venus, from which Tannhäuser had managed to escape. Ultimately the Pilgrims' theme triumphs over all in what can be considered one of the most glorious finales ever attached to an overture.

Kindertotenlieder

The poetry of Friedrich Rückert struck many a sympathetic vibration in Gustav Mahler, but the poems titled *Kindertotenlieder* (Songs on the Death of Children) set in motion a creative process that culminated in some of the most important music of the twentieth century—and the most poignant. In 1833 Rückert and his wife were the parents of six children, when the day after Christmas their youngest daughter Luise, who was three, contracted scarlet fever. She died New Year's Eve. The rest of the children caught the disease as well, with the next youngest child, five-year-old Ernst, succumbing 16 days later. The other children recovered, but Rückert did not wholly ever. For the next six months the devastated Rückert undertook his own grief therapy by writing poems of loss and longing at the rate of two or three a day, totaling 425 in all. For the rest of his life he kept a pastel portrait of his two youngest close to him which had been painted a short time before their deaths. During his lifetime, only a few of Rückert's closest friends had been allowed to read the manuscripts, but six years after his death, Rückert's son Heinrich, himself a survivor of the epidemic, was the editor of the first publication of the *Kindertotenlieder*. They became widely read in Europe.

When in 1901 Mahler began to set three of these poems to music his wife, Alma, cautioned that he was "tempting the devil" writing about the death of children. She could not understand how he could do so "when he had just kissed and hugged his own, hale and hearty, half an hour earlier." What Alma failed to comprehend was that Mahler's attraction to Rückert's poems was rooted in the agonies of his own childhood. These weren't premonitions of the future, but memories of the past. He also had been devastated while a child as he witnessed his 14-year-old brother die—the second of two children lost to Mahler's parents. Clearly

he identified strongly with emotions he had witnessed first hand from his father. Even more direct was the fact that Rückert's son who died was named Ernst—the same name of the brother Mahler lost to childhood disease. It was no great leap of imagination to do as Mahler explained later to a friend, "I put myself in my thoughts into the situation of a man whose own child had died. When I really lost my daughter, I could not have written these songs anymore." Nevertheless it is now part of the dramatic history of this work that Alma's forebodings were sadly realized when Mahler's oldest daughter also died of scarlet fever three years later, at the age of four.

Songs number 1, 3, and 4 were written in 1901, with numbers 2 and 5 added in 1904. The economical and sparse instrumentation often treats instruments as extensions of the soloist, and include unexpected and distinctive sounds like the glockenspiel, celeste, piccolo, tympani, and gong. Some consider it to be the first song cycle composed with orchestral accompaniment as the original intent. The harmonic sequences are unresolved from song to song, contributing to Mahler's instruction that the songs be sung as a cycle, with no applause until the end, when grief is truly resolved with one of the most transcendental and spiritual conclusions in all of music—as we are placed gently in the peaceful home of the child's mother.

During his life Mahler always performed this cycle with a baritone or tenor, giving credence to his definitive biographer, Henry La Grange, who asserts that the composer always wanted the cycle to be performed by a man "to ensure that the emotions expressed remain those of a father. He wanted the grieving father to give the impression of suffering contained, and feared that the female voice might introduce a note of sentimentality..." spurring further comment from Schoenberg, who observed, "that in fact Mahler's two 'saddest' works both end with a radiant vision of eternal life, without which this deeply mystical, if not conventionally religious, man would not have been able to bear the reality of human suffering."

The tempo and interpretive markings are significant, as they give the performers an unerring guide through the emotions of the music. Instructions such as "with restless, painful expression," and "with heavy tread," etc., all give way to the resolutions of the coda—transformed into a lullaby, "like a cradle song." We have come through the storm, arriving at a place of light, and family, and peace that in Mahler's and Rückert's opinion await us all in a better place beyond.

Kindertotenlieder

Friedrich Rückert

translations by Thomas Plummer

I

Nun will die Sonn' so hell aufgeh'n,
Als sei kein Unglück die nacht **gescheh'n!**
Das Unglück geschah nur mir **allein!**
Die Sonne sie scheintet **allgemein!**

Now the sun will rise so brightly,
As if no sorrow came in the night
The sorrow came to me alone!
The sun, it shines on all mankind!

Du musst die nacht in dir verschänken,
Musst sie ins ew'ge Licht verschränken!
Ein Lämplein verlosch in meinem Zelt!
Heil sei dem Freudenlicht der Welt!

You must not enclose the night in yourself
But immerse it in eternal light!
A little lamp died out in my abode!
Hail to the joyous light of the world!

II

Nun seh' ich wohl, warum so dunkle Flammen
Ihr sprühtet mir in manchem Augenblicke,
O Augen! Gleichsam, um voll in einem Blicke
Zu drängen eure ganze Macht zusammen.
Dort ahnt' ich nicht, weil nebel mich umschwammen,
Gewoben vom verblendenden Geschieke,
Dass sich der Strahl bereits zur Heimkehr schicke,
Dorthin, wo wannen alle Strahlen stammen.

Ah now I see, why you often
Spewed such dark flames,
O eyes! As if to summon all your power
In a single glance.
I did not suspect them, for mists engulfed me,
Contrived by blinding Fate,
That your light was already returning home,
To that place, where all light comes.

Ihr wolltet mir mit eurem Leuchten sagen:
Wir mschten nah dir bleiben gerne,
Doch ist uns das vom Schicksal abgeschlagen,
Sieh' uns nur an, denn bald sind wir die ferne!
Was dir nur Augen sind in diesem Tagen:
In künft'gen Nächten sind es nur die Sterne.

You wanted to say with your radiance:
We would gladly stay by you,
But Fate has denied us that,
Look onlt at us, for soon we'll be far from you!
What are only eyes to you in these days:
In future nights will be only the stars.

III

Wenn dein Mütterlein tritt zur Tür herein,
Und den Kopf ich drehe, ihr entgegen sehe,
Fällt auf ihs Gesicht erst der Blick mir nicht,
Sondern auf die Stelle, näher nach der Schwelle,
Dort wo würde dein lieb' Gesichten sein,
Wenn du freudenhelle trätest mit herein,
Wie sonst, mein Töchterlein!

When your dear mother steps through the door,
And I turn my head, look toward her,
My glance falls not on her face first,
But on the spot, closer to the threshold,
Where your tender face would be,
If you, joyously bright, came with her,
as before, my little daughter!

Wenn dein Mütterlein tritt zur Tür herein,
Mit der Kerze Schimmer, ist es mir als immer,
Kämsst du mit herein, huschtest hinterdrein
Als wie sonst ins Zimmer!
O du, des Vaters Zelle,
Ach, zu schnelle erlosch'ner Freudenschein!

When your dear mother steps through the door,
With the flickering candle, I feel, as always,
That you came with her, slipped in behind her,
As always before, into the room!
Ah you, your father's keeper,
Oh light of joy, too quickly gone!

IV

Oft denk' ich, sie sind nur ausgegangen!
 Bald werden sie wieder nach Hause gelangen!
 Der Tag ist schön! O sei nicht bang!
 Sie machen nur einen weiten Gang.
 Jawohl, sie sind nur ausgegangen
 Und werden jetzt nach Hause gelangen!
 O sei nicht bang, der Tag ist schön!

Sie machen nur den Gang zu jenen Höh'n!
 Sie sind uns nur vorausgegangen.
 Und werden nicht wieder nach Haus verlangen!
 Wir holen sie ein auf jenen Höh'n
 Im Sonnenschein!
 Der Tag ist schön auf jenen Höh'n!

I often think they have only gone out!
 Soon they will come home again!
 The day is fair. O have no fear!
 They're only taking a long trail.
 Surely, they have only gone out
 And now will come home.
 O have no fear, the day is fair!

They're only walking the trail to those heights!
 They have only gone ahead of us
 And will not yearn for home again!
 We'll join them on those heights
 In the sunshine!
 The day is fair on those heights!

V

In diesem Wetter, in diesem Braus,
 Nie hätt' ich gesendet die Kinder hinaus.
 Man hat sie getragen, hinaus.
 Ich durfte nichts dazu sagen.
 In diesem wetter, in diesem Saus,
 Nie hätt ich gelassen die Kinder hinaus.
 Ich fürchtete, sie erkränken;
 Das sind nun eitle Gedanken.
 In diesem Wetter, in diesem Graus,
 Nie hätt ich gelassen die Kinder hinaus.
 Ich sorgte, sie stürben morgen;
 Das ist nun nicht zu besorgen.

In diesem Wetter, in diesem Graus!
 Nie hätt ich gesendet die Kinder hinaus.
 Man hatt sie hinaus getragen,
 Ich durfte nichts dazu sagen!
 In diesem Wetter, in diesem Saus,
 In diesem Braus,
 Sie ruh'n als in der Mutter Haus,
 Von keinem Sturm erschreckt,
 Von Gottes Hand bedeket,
 Sie ruh'n wie in der Mutter Haus!

In this weather, in this fury,
 I would never have sent the children out.
 They were carried out.
 I was not allowed to object.
 In this weather, in this tempest,
 I would never have let the children go out.
 I'd fear they would become ill;
 Those are now vain thoughts.
 In this weather, in this deluge,
 I would never have let the children go out.
 I'd fear they would die tomorrow;
 No need to worry about that now.

In this weather, in this deluge!
 I would have never sent the children out.
 They were carried out.
 I was not permitted to say anything about it!
 In this weather, in this tempest,
 In this fury,
 They rest as if in their mother's house,
 By no storm molested,
 By God's hand protected,
 They rest as if in their mother's house!

Symphony no. 8, in G, op. 88

The programming of Mahler and Dvorak on the same program would have pleased both composers, as they were well acquainted and mutual admirers. Mahler had premiered two of Dvorak's last symphonic poems in Vienna, and had talked to the composer early in 1904 making plans to conduct Dvorak's opera *Russalka* at the Vienna Opera. It was later that same year, around the time Mahler was putting the finishing touches to the *Kindertotenlieder*, that news came of Dvorak's death.

Mahler and Dvorak have other compatibilities as well. Both of tonight's works are from summer's during each composer's life when they were exceptionally content. Of course Dvorak's symphony is more obviously representative of his cheerful disposition, but nonetheless, both were happily married with children, successful, healthy, and both were living in the country. It was probably the most trouble-free time in either of their lives. In Dvorak's case he was living in southern Bohemia, in his country home at Vysoka 40 miles south of Prague. Though it had been four years since the very successful 7th, the composer was at the peak of his craft, evidenced by the amazingly short time frame from start to finish—just 10 weeks. But he had help. He had once declared birds to be the “real masters” of song, and promised “before I die I shall write a fine bird symphony, and shall put my very best into it.” If not completely a bird symphony at least of Dvorak's nine symphonies, the eighth is perhaps the most pastoral, and surely the most tuneful. Beginning with a stirring cello melody in a minor key, it remains subdued for only a short while before the flute outlines the true first theme in pure imitation of birdsong. The symphony's rustic nature is further confirmed by birdlike interjections all through the second movement. One has the impression that no matter the darker concerns of life, a consoling melody awaits just around the corner. The third movement waltz is itself more memorable for it's melodies than for it's rhythm. One of the most unusual features of the symphony is it's finale— a Theme and Variations. Normally a form reserved for showy compositional development, again true to his roots Dvorak seems less concerned here with profundity of thought than with the profundity of beauty found in the world around him. Premiered in Prague in the spring of 1890, with the composer conducting, this tuneful masterpiece has earned it's place among the most loved 19th century symphonies by sheer weight of it's marvelous, abundant, melodic warmth.

Philharmonic Roster

1st Violins

Ingrid Scherer
Allison Unsworth
Bryan Hernandez
Jason Swigert
Amy Rosevear
Becky Roesler
Rachel Williams
Lisa Johnston
Sam Dastrup
Emily Richards
Rosalie Lund
Heidi Sorenson
Heidi Keith
Melissa Price
Allison Gagon
Ammon Starr
Marilyn Basset
Mindy Fackerell

2nd Violin

Mark Oshida
Tracy Olsen
Dallin Hansen
Melissa Christensen
Amanda Talbot
Amy Allred
Julianne Crane
Lexye Lund
Kathy Ludlow
Kathy Grover
Ruth Brown
Jamilyn Herrod
Lindsay Heller
Nathan Christensen

Viola

Tessy Lund
Amanda Ridge
Angela Rushton
Carma Martino
Elizabeth Minor
Chris Lewis
Jason Bonham
Debbie Aston
Emily Bolles
Jennifer Loucks
Tyler Hokansen

Cello

Emma Farnsworth
Nathanael Jasinski
Sterling Oaks
Megan Boyle
Desiree Brooks
Brian Stucki
Dorothy Hardin
Ramona Jacob
Andrea Hall
Katie Snow

Bass

Denson Angulo
Nathan Reese
Blair Mattson
Trevor Reed
Rebecca Dey
Scott Daniels
Stephen Frandsen
Curtis Huff

Harp

Anamae Anderson
MiKell MacKay DeMille

Flute

Angela Rich
Rebecca Svedin
Jennifer Murdock

Oboe

Elizabeth Young
Carrie Bills
Melanie Carter

English horn

Alison Comstock

Clarinet

Katy Boye
Erica Egli
Laura Campbell

Bassoon

P.J. Woolston
Melissa Bitter
Mollie Forbes

Horns

Erin Shumate
Matt Croft
Kamber Price
Laura Griffiths

Trumpet

Dan Thrower
Sam Pierce
Melissa Clayton

Trombone

Ryan Williams
Brent Arnold
Ryan Larsen

Tuba

Dan Bryce

Percussion

Tim Fellow
Kandis Bender
Mike Henrie

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 Bob & Jean DeVere
 Harold & Ruth Dowdle
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 Dianne B. Elges
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 Mina L. Fisher
 Samuel & Konnie Gardner
 Avery & Marjorie Glenn
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 Gayle B. Groo
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 T. C. & Florence S. Jacobsen
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 Peter & Gayle Lassen
 John & Anne Lewis
 John T. Longhurst
 Col. David Reed Lyon
 Harold O. Madsen
 David & Elizabeth Mahas
 Richard L. Manning
 Howard & Lucinda Marsh
 Christopher T. Martin
 Mary S. McCool
 Ferryle & Susan McOmber
 R. Frank Mensel
 Gary & Sharlene Miner
 Gary & Vera Miyasaki
 Hal & Ethel Moore
 John & Elizabeth Neil
 Matthew & Linda Newville
 Reid & Marjorie Nibley
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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Tuesday, March 14, 2000 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Jedda Whetten

piano

Student of

Jeffrey Shumway

Assisted by

Elspeth Whetten, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Prelude and Fugue No. 9, BWV ?????

Johann Sebastian Bach
(1685-1750)

Sonata in C Minor, op. 10, no. 1

Allegro molto e con brio

Adagio molto

Prestissimo

Ludwig van Beethoven
(1770-1827)

Mazurka in ????, op. 63, no. 1

Vivace

Frédèrick Chopin
(1810-1849)

Ètude, op. 25, no. 12

Allegro molto con fuoco

Frédèrick Chopin
(1810-1849)

Night Thoughts

Aaron Copland
(1900-1990)

Concerto in A Minor, op. 16

Allegro moderato

Edvard Grieg
(1843-1907)

Elspeth Whetten, *piano*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Thursday, March 16, 2000 - 7:30 P.M.

Madsen Recital Hall

SAXOPHONE – BRASS CHAMBER EVENING

This Sweet and Merry Month

William Byrd
(1543-1623)

Andante et Scherzo

Eugène Bozza

Ginna Randle, *soprano saxophone*

Tyler Jensen, *alto saxophone*

Garin Fuhri, *tenor saxophone*

Fabian Loso, *baritone saxophone*

The Hunt

Nicolas Teherepnine

Fughette of the Little Bears

Paul Pamber-Seymour

Allyson Black, *horn*

Jeff Dunford, *horn*

Alison Gifford, *horn*

Sabrina Burdette, *horn*

Fripperies #9

Lowell E. Shaw

Histories

Jacques Ibert

La Meneuse De Tortves Dior

A Giddy Girl

Bajo La Mesa

Fanfare and Finale

Arthur Frackenpohl

Jeff Cunningham, *soprano saxophone*

Dan Thompson, *alto saxophone*

Eric Morgensen, *tenor saxophone*

Aron Bayless, *baritone saxophone*

Quintet

Victor Ewald

Allegro moderato

All Creatures of Our God and King

Francis of Assisi/ Spjut

Thad Phelps, *trumpet*
Brett Spjut, *trumpet*
Craig Boyles, *horn*
Jeremy Brewer, *trombone*
Marcus Bower, *tuba*

Pièces en Quatour

Jean Absil

Sérénade
Rêverie
Tarentelle

David Halliday, *soprano saxophone*
Candi Cannon, *alto saxophone*
Amy Chaston, *tenor saxophone*
Maneesh Melkan, *baritone saxophone*

** Antics

Murray Boren

I
II

H-FACTOR
Brian Croxall, *euphonium*
Art Morre, *euphonium*
Joe Jensen, *tuba*
Marcus Bowers, *tuba*

**Premiere performance



BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 17, 2000 - 7:30 P.M.

Madsen Recital Hall

FACULTY CHAMBER MUSIC RECITAL

Geralyn Giovannetti, *oboe*

Donna Fairbanks, *violin*

Claudine Bigelow, *viola*

Gayle Smith, *violoncello*

Nathan D. Jasinski, *violoncello*

Douglas Bush, *harpsichord*

Program

Trio-Sonate in C Minor

Andante moderato

Allegro

Larghetto

Vivace

Johann Joachim Quantz
(1697-1773)

Quartet in F Major, K. 370

Allegro

Adagio

Rondo. Allegro

W. A. Mozart
(1756-1791)

Intermission

Quartet in B flat Major

Allegro

Rondo. Tempo di Minuetto

Johann Christian Bach
(1735-1782)

Phantasy Quartet, Op. 2

Benjamin Britten
(1913-1976)

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Brigham Young University
College of Fine Arts and Communications
School of Music

Concert Choir

Rosalind Hall, conductor

with guests:

The North Dakota State University Choir
Jo Anne Miller, conductor

7:30 P.M.
MARCH 17, 2000
de Jong Concert Hall
Harris Fine Arts Center

Program

Two British Anthems

Sing We Merrily Unto God

Sidney Campbell

O Come Let Us Sing Unto the Lord

Anthony Piccolo

Contrasting Expressions of Psalm 98 (Sing to the Lord a New Song)

Singet dem Herrn ein neues Lied, BWV 225

Johann Sebastian Bach

(1685-1750)

Ramona Jacob, cello Daniel O'Bryant, double bass

Singet dem Herrn ein neues Lied, op 12, no 1

Hugo Distler

(1908-1942)

O Sing unto the Lord a new song; for he hath done marvelous things:

His right hand and his holy arm, hath gotten him the victory.

He hath remembered his mercy and his truth toward the house of Israel:

All the ends of the earth have seen the salvation of our God.

Make a joyful noise unto the Lord, all the earth:

Make a loud noise, and rejoice, and sing praise.

Sing unto the Lord with the harp and the voice of a psalm.

With trumpets and sound of cornet make a joyful noise

before the Lord, the King.

Let the sea roar, and the fulness thereof; the world, and they that dwell therein.

Let the floods clap their hands; let the hills be joyful together

Two Sacred Latin Texts

O magnum mysterium

Tomos Luis da Victoria

(1540-1613)

O great mystery, and wondrous sacrament,

that animals should see the new born Lord

lying in a manger!

Christus factus est

Anton Bruckner

(1824-1896)

Christ became obedient for us unto death, even the death of the cross.

Wherefore God also hath exalted Him,

And hath given Him a name which is above all names.

Shakespeare in Love

Sigh No More Ladies

Emma Lou Diemer

Sigh no more ladies, sigh no more,
Men were deceivers ever.
One foot in sea and one on shore.
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting your sounds of woe into
Hey nonny nonny nonny!

Sing no more ditties, sing no more,
Of dumps so dull and heavy!
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting your sounds of woe into
Hey nonny nonny nonny!

Shall I compare thee to a summer's day?

Nils Lindberg

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimm'd
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd:
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee

Two Shakespearean Lyrics

James Quitman Mulholland

O Mistress Mine

O Mistress mine, where are you roving?
O stay and hear, your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know

O what is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure.
In delay there lies no plenty;
Then come kiss me sweet and twenty
Youth's a stuff will not endure.

Take, O Take Those Lips Away

Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mis-lead the morn:
But my kisses bring again,
Seals of love, but sealed in vain

Intermission

Beatus vir

Claudio Monteverdi
(1567-1643)

Laudate Dominum

Josef Rheinberger
(1839-1901)

Witness

Edwin Fissinger

North Dakota State University Concert Choir
Jo Ann Miller, *conductor*

Three Alleluias

Surrexit Christus hodie

Samuel Scheidt
(1587-1654)

Alleluia, from "Brazilian Psalm"

Jean Berger

Alleluia

Randall Thompson
(1899-1984)

For the Birds

The Lark, op 48, no 4

Felix Mendelssohn
(1809-1847)

The blue bird

Charles Villiers Stanford
(1852-1954)

The lake lay blue below the hill,
The lake lay blue below the hill,
O'er it, as I looked, there flew across the waters, cold and still,
A bird whose wings were palest blue.

The sky above was blue at last,
The sky beneath me blue in blue,
A moment, ere the bird had passed,
It caught his image as he flew.

The lake lay blue below the hill.

I Know a Bird

Emma Lou Diemer

I know a bird that sings all night,
Mad with love in the full moonlight.
He steals his merry roudelay
From proper birds that sing by day.

How do I know he pours his song
Mad with love the whole night long?
I myself the whole night through
Hear him while I long for you.

I know a bird that sings all night.

When Daisies Pied

When daisies pied and violets blue
And lady-smocks all silver white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight
The cuckoo then on every tree
Mocks married men, for thus sings he,
Cuckoo, Cuckoo, O word of fear
Unpleasing to the married ear.

When shepherds pipe on oaten straws,
And merry larks are ploughman's clocks,
And turtles tread and rooks, and daws,
And maidens bleach their summer frocks,
The cuckoo then on every tree
Mocks married men, for thus sings he,
Cuckoo, Cuckoo, O word of fear
Unpleasing to the married ear.

When as the rye reach to the chin,
And chop-cherry, chop-cherry ripe within,
When strawberries swimming in the cream,
And school-boys playing in the stream.
Then o, then o my true love said,
Then o, then o my true love said,
Until that time should come again
She would not, could not, live a maid.

Randy Gunn, bass

Folk Songs of the World

Flower Drum Song (China)

arr. Jing Ling Tam

Na Bahia tem (Brazil)

arr. Daniel Rufino Alfonso Jr,

Lance LeVar, percussion arrangement

El Hambo (Scandinavia)

Jaakko Mantyjärvi

Phil the Fluter's Ball (Ireland)

arr. Percy French

Brigham Young University Concert Choir

Rosalind Hall, conductor

Cherilyn Worthen, *graduate assistant*

Dwight Bigler, *piano*

Robert-Jan August, *organ*

Soprano

Kari Baardson
Lorena DeGaston
Cassidy Dickson
Britta Erickson
Natalie Hackett
Amanda Hall
Lauralyn Lowe
Cheri Magill
Marianne McMurdie
Camella Northrup
Diana Rogers
Christy Turnbow
Cynthia Wells
Charlotte Westover
Sarah Weyland
Jennifer Wilcox

Alto

Leah Alexander
Angela Baer
Chelsea Bagley
Nadia Bikhazi
Michelle Brady
Hilary Butler
Sarah Christensen
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Heather Wells
Suzanne Wooton
Cherilyn Worthen

Tenor

Joseph Battrick
Dwight Bigler
Todd Demars
Patrick Dinsmoore
William Doolittle
Greg Duffin
Andrew Fernuik
Joshua Gates
Christopher Garvin
Joel Gillespie
Jonathan Groberg
Jeffrey Jackson
Michael Jensen
Damon Johnson
Jeremy Katherman
Jonathan Mason
James Noble
Christopher Redfearn
Samuel Schwendiman
Benjamin Slaugh
Alan Smith

Bass

Brian Adams
Christian Allred
Samuel Anderson
Andrew Atwood
Brad Baille
Nathan Bowen
Robert Brandt
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Lisa L. Cowley	Howard R. Johnson	Owen & Marguerite Richardson	Terrol & Robin Williams
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 17, 2000 - 9:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

David Nielsen

organ and piano

Student of

Mona Smith and Douglas Bush

Assisted by

Tara Haynes, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Pièces de Fantaisie pour Grand Orgue, Suite 3, Op. 54
VI. Carillon de Westminster

Louis Vierne
(1870-1937)

Orgelstücke II, Op. 59
Benedictus

Max Reger
(1873-1916)

Prelude and Fugue in A Minor, BWV 543

Johann Sebastian Bach
(1685-1750)

Intermission

Ballade in F Major, Op. 38

Frédéric Chopin
(1810-1849)

Capriccio in F-sharp Minor, Op. 76, no. 1

Johannes Brahms
(1833-1897)

Piano Concerto No. 2 in G Minor, Op. 22
Andante sostenuto

Camille Saint-Saëns
(1835-1920)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, March 18, 2000 - 1:00 P.M.

Museum of Art Auditorium

SENIOR RECITAL

MiKell DeMille

harp

Student of

Shru DeLi Ownbey

Assisted by

Kristi Ballif, *flute*

Melissa Price, *violin*

Sam Dastrup, *violin*

Angela Rushton, *viola*

Carma Martino, *viola*

Megan Boyle, *cello*

Katie Snow, *cello*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Bolero, from Suite of Eight Dances

Carlos Salzedo
(1894-1961)

Le Coucou

Louis Claude Daquin
(1694-1772)

The Harmonious Blacksmith

George Friedrich Handel
(1685-1759)
trans. Carlos Salzedo

Un Sospiro

Franz Liszt
(1811-1886)
trans. Henriette Renie

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Concerto in C Major for Flute and Harp

Allegro

Andantino

Allegro

Wolfgang Amadeus Mozart

(1756-1791)

trans. Carlos Salzedo



BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, March 18, 2000 - 2:30 P.M.

Madsen Recital Hall

JUNIOR RECITAL

Kathy Ludlow

violin

Student of

Cynthia Richards

Assisted by

Jayne Galloway, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Introduction and Tarantella, op. 43

Pablo de Sarasate
(1844-1908)

Suite Hebraique

Ernest Bloch
(1880-1959)

Rapsodie

Processional

Affirmation

Concerto No. 1 in G Minor, op. 26

Max Bruch
(1838-1920)

Prelude

Adagio

Finale

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 18, 2000 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Leah Florence

soprano

Student of

Lila Stuart-Bachelder

Assisted by

Robin J. Hancock, *piano*

Brian Stucki, *tenor*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Ah! Perfido

Ludwig van Beethoven
(1770-1827)

Meine Liebe ist Grün
Wenn du nur zuweilen lächelst
Schlechtes Wetter

Johannes Brahms
(1833-1897)
Richard Strauss
(1864-1949)

Villanelle
Viens, mons bien-aime
L'été

Cecille Chaminade
(1857-1944)

Vogliatemi bene
from *Madame Butterfly*

Giacomo Puccini
(1858-1924)

Ya zhdu tebya
Cye dyen ya pomnyu
Ya nye prorok
Molitva

Sergei Rachmaninoff
(1873-1943)

The Contrast
Wapping Old Stairs
Rhyme

Sir William Walton
(1902-1983)

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COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, March 18, 2000 - 6:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Nathan Northrup

tenor

Student of

Clayne Robison

Assisted by

Massimiliano Frani, *piano*

Mark Porcaro, *guitar*

Brian Stucki, *cello/tenor*

Amanda Hall, *soprano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sin tu amor

Serenata Gitana

Miguel Sandoval

(1903-1953)

Chiquilín de Bachín

Astor Piazzolla

(1921-1992)

El día que me quieras

Carlos Gardel

(1890-1935)

Lydia, Op. 4, no. 2

Rencontre, Op. 21, no. 1

Gabriel Fauré

(1845-1924)

Es dünket mich

from Cantata no. 175

Johann Sebastian Bach

(1685-1750)

"Lakmé, c'est toi!"

from *Lakmé*

Leo Delibes

(1836-1891)

Seven Elizabethan Lyrics, Op. 12

I. Weep You No More

II. Damask Roses

VI. By A Fountainside

VII. Fair House Of Joy

Roger Quilter
(1877-1953)

"Ah, vieni!"

from *Othello*

Gioacchino Rossini
(1792-1868)



BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, March 18, 2000 - 7:30 P.M.

Tanner Building, Room 151

JUNIOR RECITAL

Daniel Thrower

trumpet

Student of

David Brown

Assisted by

Ryan Murphy, *piano*

Bessie Dean, *soprano*

David Brown, *flugelhorn*

Andy Allphin, *flugelhorn*

Judd Berry, *flugelhorn*

Dan Bachelder, *euphonium*

Amy Ward, *piano*

Mitch Lee, *drums*

Denson Angulo, *string bass*

**Required for the degree Bachelor of Music with a
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Program

"Let the Bright Seraphim" from "Samson"

George Frideric Handel
(1685-1759)

Sonate fur Trompete in B und Klavier

Paul Hindemith
(1895-1963)

I

II

Aria and Scherzo pour Trompette en Sib et Piano

Alexandre Aroutiounian
(b. 1920)

Aria

Scherzo

Intermission

"The Lord's Prayer"

Daniel Thrower
(b. 1976)

"Autumn Leaves"

Joseph Kosma
arr. Daniel Thrower

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 18, 2000 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Rachael M. Williams

violin

Student of

Vesna and Igor Gruppman

Assisted by

Jane Galloway, *piano*

Ryan Williams, *trombone*

Denise Williams, *piano*

Emily Richards, *violin*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata No. 1 in G Minor
Siciliano
Presto

Johann Sebastian Bach
(1685-1750)

Caprice in A Minor

Henryk Wieniawski
(1835-1880)

Emily Richards, *violin*

Montagues and Capulets
from "Romeo and Juliet"

Sergey Prokofiev
(1891-1953)

Intermission

Night Songs for Trombone and Violin

Murray Boren
(b. 1950)

Assisted by Denise Williams, *piano*
and Ryan Williams, *trombone*

Concerto No. 1 in G Minor, op. 26
Prelude
Adagio
Finale

Max Bruch
(1835-1920)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Saturday, March 18, 2000 - 7:30 P.M.

Madsen Recital Hall

SILVER BREEZE FLUTE CHOIR

Lisa Whatcott, *conductor*

Assisted by

Randy Gunn, *string bass*

Jennifer Mordock, *piano*

Program

Serenade No. 11, KV 375
I. Allegro

Wolfgang Amadeus Mozart
(1756-1791)
arr. Colin Fleming

Sermonette

Jon Hendricks and Julian Adderly
(1928-1975)
arr. John Edmondson

Cassation

Jindrich Feld

Intermission

The Goldfinch Concerto
III. Allegro

Antonio Vivaldi
(1678-1741)
arr. Michael Axtell

Cantique de Jean Racine

Gabriel Fauré
(1845-1924)

Pastel Design, Op. 12

Michael G. Cunningham

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 21, 2000 - 7:30 P.M.

de Jong Concert Hall

SYMPHONY ORCHESTRA

Bryce Rytting, *conductor*

Program

Program

Candide Overture

Leonard Bernstein
(1918-1990)

Symphony No. 9 in C-Major

Franz Schubert
(1797-1828)

Andante - allegro ma non troppo

andante con moto

scherzo: allegro vivace

allegro vivace

Intermission

Symphonic Dances from *West Side Story*

Leonard Bernstein

Rivalry of the Jets and Sharks

Somewhere

Scherzo: free from the city

Mambo: Dance at the Gym

Cha-cha: Tony and Maria see each other and talk

Cool Fugue

Rumble

1st Violin

Heather Rust
Matt Wright
Burke Sorenson
Beth Benne
Nancy Anderson
Natalie Davis
Ann Ipson

Lisa Chan
Suzy Ward
Rachel Skousen
Kimberly Barney
Brynna Wilson
Sarah Scoll
Amy Flake

2nd Violin

Ivy Portwood
Eric Lew
Mike Laudie
Kenneth Ballash

Sara Adams
Lianne Walters
Paul Lin
Amy Stewart

Viola

Amber Wily
Emily Taye
Camille Jolley

Melissa Stoker
Angela Tedjamulia
Erin Chamberlain

Cello

Jill Karren
Whitney Stewart
Tiffany Thomas
Mayka Tustison

Anna Ellsworth
Jody Richards
James Cornwell
Amber Archibald

Bass

Beth Pretlow
Erik Larsen

Steve Liening
Randy Gunn

Flute

Holly Hubbard
Emily Morris

Oboe

Amanda Croft
Kathy Skarda
Elizabeth McPhie

Clarinet

Susan Toups
Marcie Morgan

Bassoon

Elizabeth Green
Jennifer Kunz

Horn

Emily Zappe
Lauralea Otis
Jeff Dunford
Renee Wilson

Trumpet

Andrew Allphin
Joel Neves
David Faires

Trombone

Lance Jensen
Jamie Adams
Bryan Ellertson
C. Tyler Kay

Tuba

Joe Jensen

Percussion

Jamie Lund
Ngaio Palmer
Trent Christensen

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 22, 2000 - 7:30 P.M.

Madsen Recital Hall

BYU BRASS CHOIR

Daniel Bachelder, *conductor*

Alan Boyer, *guest conductor*

BYU TROMBONE CHOIR

Daniel Bachelder, *conductor*

Ryan Williams, *assistant conductor*

Brass Choir

Commemorative Fanfare

Amazing Grace

A Moorside Suite

March

John Cheetham

Jari Villanueva

Gustav Holst

Trombone Choir

Adagio from Symphony No. 3

Rakoczy March

It's All Right With Me

Our Time

Camille Saint-Saëns/ Murley

Hector Berlioz

Cole Porter/ Winding

Jeffery Stone

Brass Choir

Procession of the Nobles

Funeral March

Little Suite for Brass

Prelude

Siciliano

Rondo

The Binding

Rimsky-Korsokov/ Snell

Edvard Grieg

Malcolm Arnold

Fisher Tull

BRASS CHOIR

Trumpets

Daniel Thrower
Alex Smith
Seretta Hart
Thad Phelps
Joy Scharman
Brett Spjut

Horns

David Denniston
Mariah Stringer
Tara Denniston
Renee Wilson
Sabrina Burdett

Trombones

Lance Jensen
Jamie Adams
Ben Shawcroft

Euphoniums

Brain Croxall
Art Moore
Lance Miller

Tuba

Joseph Jensen

Bass Trombone

Ryan Larson

Percussion

Sean Jackson
Kandis Bender
Jamie Lund

TROMBONE CHOIR

Ryan Williams

Brent Arnold

Ben Porter

Ben Shawcroft

Jeremy Brewer

Jamie Adams

Matt Hardy

Nathan McGary

Adam Allred

Michelle Flowers

Robert Krzymowski

Ryan Larsen, *bass trombone*

Drew Erickson, *bass trombone*

C. Tyler Kay, *bass trombone*

Richards Stacey, *bass trombone*

Rhythm Section

TBA

Brigham Young University
College of Fine Arts and Communications
School of Music

Women's Chorus

Joni Jensen and Andrew Larson
conductors

March 22, 2000
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BYU Women's Chours
Joni Jensen and Andrew Larson, *conductors*
Don Cook, *organ*
Danae Coco, Audrey Hawkins, Deborah Litster, *piano*

Program

British Anthems

Psalm 150

David Willcocks
(b. 1919)

We Wait for Thy Loving Kindness, O God

William McKie

Christ the Lord Is Risen Again

John Rutter
(b. 1945)

Three Concerted Treble Masterworks

Wir eilen mit schwachen, doch emsigen Schritten

Johann Sebastian Bach

We hasten with faint, but eager steps, O Jesus, O Master, to come to thine aid.

(1685-1750)

Thou faithfully seekest the ailing and errant; ah, hear us as we raise our voices to beg for help.

May thy gracious countenance shine upon us.

Stabat Mater (from *Stabat Mater*)

Giovanni Battista Pergolesi

There stood the Mother grieving,

(1710-1736)

Beside the cross weeping,

While on it hung her Son.

Dixit Dominus

Johann Michael Haydn

The Lord said unto my Lord:

(1737-1806)

Sit at my right hand until I make your enemies your footstool.

The sceptre of your power the Lord shall send forth from Zion: Rule thou in the midst of your enemies.

The power to rule is with you on the day of your strength, in the splendor of the holy ones:

I have begotten you from the womb before the rising of the day-star.

The Lord has sworn an oath, and will not repent of it: You are a priest for ever, after the order of Melchisedech.

The Lord at your right hand destroys kings on the day of his wrath;

He shall judge among the heathen; he shall pile up ruins and shall scatter skulls on many lands.

He shall drink of the torrent in his way; therefore he shall lift up his head.

Glory to the Father, Glory to the Son, Glory also to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, from generation to generation.

A 20th Century Master

See the Chariot at Hand (from *In Windsor Forest*)

Ralph Vaughan Williams
(1872-1958)

Sigh No More (from *In Windsor Forest*)

Orpheus with His Lute

Melanie Carter, *oboe*
Nathan Jasinski, *cello*

Rhythm Culture

Fancie Benjamin Britten
(1913-1976)

Tambourine Robert Schumann
(1810-1856)

Aduare Ojukwu, Krissy Kidwell, Anna Thompson,
Melanie Munson, Stefani Jantzen, *percussion*

Little Bird (Mexican Folk Song) Arr. Lance LeVar
(b. 1974)

Not Quite Love

You Say There Is No Love Kirke Mecham
(b. 1925)

Diary of Dickinson James Quitman Mulholland

She Weeps over Ragoon Eric Whitacre
(b. 1970)

Melanie Carter, *English horn*
Jill Winters, *piano*

A World of Scat

Reel á Bouche (French Canada) Malcolm Dalglish
Scott Brewster, *hammer dulcimer*

How Do I Love Thee (United States) Nathan Christensen
(b. 1976)

Chindia (Romania) Alexandru Pascanu
(1920-1989)

Soprano

Lesli Ahlborn
Karen Axelgard
Sharon Belnap
Amanda Bingham
Mechelle Blauer
Liz Cannon
Pamela Capelo
Amy Carpenter
Angie Christensen
Susan Clove
Francesca Damiano
Stephanie Davis
Brooke Densley
Mary Eckersley
Kira Farnsworth
Liz Fonnesbeck
Shirlee Haddock
Holly Hansen
Megan Hansen
Sharon Harris
Alicen Hickey
Rachel Hill
Gretchen Hilton
Yasmine Husein
Marcy Hyatt
Katie Jones
Shelley Jones
Krissy Kidwell
Erin Kotyk
Alissa Kurth
April Laney
Kara Larsen
Sara Libby
Deborah Litster
Sarah Mackay
Sheralie Monroe
Kelly Newbold

Jessica Newton
Heidi Niederhauser
Katy Norman
Juli Ogden
Lindsay Oldroyd
Lori Packer
Kendra Patterson
Jamey Ruiz
Julia Simmons
Whitney Skidmore
Kara Southwick
Allison Spackman
Kimberlee Talbot
Mindy Tonks
Rachel Wall
Jessica Woodbury

Alto

Toini Åhs	Jenny Higginson	Becky Stuetz
Heidi Allen	Emily Hill	Amber Stutts
Hillary Anderson	Kiersten Honaker	Bridgid Thomas
Perla Antoniak	Ashley Hulme	Anna Thompson
Jennie Ashworth	Lani Marie Hyer	Catherine Tomkinson
Arianne Barrus	Stefani Jantzen	Allissa Valentine
Elizabeth Barton	Jenn Jayne	Kirin Wells
Emily Bement	Kristy Keyes	Desire Wilde
Andrea Blais	Marilyn Knudsen	Jody Wood
Amy Caldwell	Miesha Mangum	Kirsten Woods
Camille Call	Ashley Martin	Sariah Yoder
Melissa Campbell	Christy McMullin	Jennifer Zabriske
Maren Chipman	Mollie McVey	
Jessy Chunn	Desiree Millsaps	
Adrianne Clark	Melanie Munson	
Denae Coco	Summer Murdock	
Natalie Conforto	Cindy Nelson	
Natalie Cook	Rachel Newson	
Courtney Cross	Aduare Ojukwu	
Heather Curtis	Allison Omer	
Jamie Davis	Angela Pace	
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Carol Hatch	Kelli Skinner	
Audrey Hawkins	Gloriana Smith	
Amanda Hessing	Melissa Stevenson	
Mollie Hickox	Alisha Stringham	

Orchestra

Violin

Toini Åhs
Rachel Bakes
Rachel Bastian
Megan Graves
Jenni Higginson
Jill LeSeuer
Ashley Martin
Heather Rust

Viola

Angela Rushton
Emily Bolles

Cello

Desireé Brooks
Nathan Jasinski
Katie Jones

Bass

Scott Daniels
Trevor Reed

Organ

Sheralie Monroe

Bassoon

P.J. Woolston

Steel Drum Band

Steel Drum

Jaclyn Bagley
Heather Blanchard
Joe Center

Bass

Spencer Rands

Percussion

Lance LeVar
Jessy Chunn
Andrea Blais
Lindsay Oldroyd

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Brigham Young University
College of Fine Arts and Communications
Performing Arts Series

presents

Boston Trio

Lucia Lin, *violin*

Andrew Pearce, *cello*

Heng-Jin Park Ellsworth, *piano*



March 23, 2000

7:30 P.M.

**Madsen Recital Hall
Harris Fine Arts Center**

Program

Trio #5 in D Major, "Ghost", Op. 70, no. 1

Ludwig van Beethoven

Allegro vivace e con brio

(1770-1827)

Largo assai ed espressivo

Presto

Trio #2 in B Minor, Op. 76

Joaquín Turina

Lento, Allegro moderato

(1882-1949)

Molto vivace

Lento, Andante, Allegretto, Allegro vivo

Intermission

Trio #1 in B Major, Op. 8

Johannes Brahms

Allegro con brio

(1833-1897)

Scherzo--Allegro molto

Adagio

Allegro

Classical 89

K B Y U - F M

The Boston Trio

Biography

The Boston Trio brings together three musicians of uncommon ability, insight and commitment. Boston Symphony members Lucia Lin and Andrew Pearce join with exceptional pianist Heng-jin Park Ellsworth to explore the great repertoire for trio--powerful music on an intimate scale.

The Trio's busy concert schedule has included the Stockbridge Summer Music Series, WGBH "Classics in the Morning", Fitchburg Performing Arts Series, concerts produced by the Boston Symphony, and performances at the Longly School of Music and the American Academy of Arts and Sciences.

Future concerts will include performances at the Falmouth Chamber Music Series, Jordan Hall at New England Conservatory, Goethe Institute in Boaston, the Isabella Stewart Gardner Museum, the American Academy of Arts and Sciences, the Howland Chamber Music Circle, an appearance with the Newton Symphony in the Beethoven triple concerto and other engagements in the New England region.

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UPCOMING EVENTS

MARCH

23	BASSOON EXTRAVAGANZA
23	LIVING LEGENDS
24	BYU SINGERS
24	PERCUSSION ENSEMBLE, PANORAMIC STEEL, & SALSA COMBO
25	UNIVERSITY BAND
25	SYNCPATION, VOCAL JAZZ
28	JAZZ LAB BAND
28	EVENING OF CONCERTOS
29	INVITATIONAL SONGWRITER SHOWCASE
29	MANDINKA EPIC, AFRICAN MUSICAL THEATRE
30	DUO FLAMENCO
30	UTAH SYMPHONY
31	SYMPHONIC BAND

APRIL

1	SINGER'S REUNION
4	STRING ORCHESTRA
4	GUITAR ENSEMBLE
4-5	OPERA SCENES
5	WIND SYMPHONY
6	SONGWRITER SHOWCASE
7	SHASHANK & ENSEMBLE
7	PHILHARMONIC/CHORAL
8	VOCAL POINT
8	HARP ENSEMBLE
11	UNIVERSITY CHORALE
11	JAZZ COMBO NIGHT
12	SYNTHESIS
13-15	BARRY & DEBRA BONOUS
13	UTAH SYMPHONY



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 23, 2000 - 7:30 P.M.
Tanner Hall #151

BASSOON EXTRAVAGANZA II

**Performed by the students of
Roger L. Hicks**

Melissa Bitter	Beth Cummings	Jennifer Kunz
Elaine Bliss	Mollie Forbes	Elizabeth Mason
April Christensen	Brian Hicks	P.J. Woolston

Program

I. Entrance and Polka of the Bassoon Players

Arr. D.H. Carroll

Melissa Bitter, Mollie Forbes,
Jennifer Kunz, P.J. Woolston

II. Peter and the Wolf

Sergei Prokofiev

Brian Hicks

III. Excerpt from "The Sorcerers Apprentice"

Paul Dukas

Elaine Bliss, Mollie Forbes,
Jennifer Kunz, P.J. Woolston

IV. Ten by Three – Movements 1, 9, & 10

Christopher Weait

Geralyn Giovannetti – oboe
Roger Hicks – Bassoon

V. Red Hot Duet – Movement 1

Donald Erb

Melissa Bitter, April Christensen – Contra Bassoons

VI. Pigs

Alan Ridout

Melissa Bitter April Christensen,
Beth Cummings, Mollie Forbes

VII. Sonata For Bassoon

Elizabeth Mason

C. Saint-Saëns

VIII. Funeral March of Marionette

Elaine Bliss, Beth Cummings, Mollie Forbes,
Brian Hicks, Jennifer Kunz, Elizabeth Mason,
P.J. Woolston

Charles Gounod
(1818-1893)
Arr. Roger Hicks

IX. Lip My Reeds S. 32'

Beth Cummings, Brian Hicks,
Jennifer Kunz, P.J. Woolston

P.D.Q. Bach
(1807-1742)

X. Toccata From Organ Symphony No. 5

Melissa Bitter, Elaine Bliss, April Christensen,
Beth Cummings, Mollie Forbes, Brian Hicks
Roger L. Hicks, Jennifer Kunz,
Elizabeth Mason, P.J. Woolston

Charles Widor
Arr. Sarah Jackson

XI. Last Tango in Bayreuth

Elaine Bliss, April Christensen,
Beth Cummings, Jennifer Kunz

Peter Schickele

Brigham Young University
College of Fine Arts and Communications
School of Music

presents

BRIGHAM YOUNG UNIVERSITY



SINGERS

Ronald Staheli, *conductor*

March 24, 2000

7:30 P.M.

**de Jong Concert Hall
Harris Fine Arts Center**

Concert Repertoire, Spring 2000

*Tonight's concert will be chosen from this repertoire list of the
Brigham Young University Singers*

Psalm 96: Cantate Domino (Sing to the Lord a New Song)
En ego campana

Arvo Pärt
Jacob Handl

Behold, I am a bell: I laud the true God.
I call the people; I bewail death;
I arouse the slothful; I peal the Sabbath.

Dryad's Bells

Stephen Chatman

Songs of Light

O nata lux

Thomas Tallis

O born of light, Jesus, Redeemer of the world,
mercifully accept our praises and prayers.
Thou who once chose to be clothed in flesh for the lost one's sake.
grant us to be made members of Thy holy body.

O nata lux

Morten Lauridsen

O Light of Light

David Ashley White

Light Eternal (Lux aeterna)

Edward Elgar

Warum ist das Licht gegeben, op. 74, no. 1

Johannes Brahms

I Why is light given to those in misery, and life to the bitter in soul
which long for death, but it cometh not; which rejoice when they find the
grave? Why is light given to one whose way is hid, and whom God hath
hedged in? (Job 3:20-23)

II Let us lift up our heart and our hands unto God in heaven.
(Lamentations 3:41)

III Behold, we count them happy which endure. You have heard of the
patience of Job, and have seen the end of the Lord; that the Lord is very
pitiful, and of tender mercy. (James 5:11)

IV With peace and joy I travel on according to God's will. My heart and mind
are comforted with peace and serenity. As God has promised, death has
become only a sleep. (Martin Luther)

In Celebration of Randall Thompson's 100th Birthday

Glory to God in the Highest

Randall Thompson

The Lord Is My Shepherd

Antiphon: Let All the World in Every Corner Sing

Accustomed to Her Face

April Is in My Mistress's Face

Thomas Morley

There Is a Garden in Her Face

Halsey Stevens

In Celia's Face

William Hawley

On the Death of a Maiden

Amor, quando fioria

Giovanni Palestrina

When love bloomed, my hope was the recompense of all my faith.
But that hope was taken away from me. Ah, merciless death; ah, cruel
life, which put my grief and extinguished all my hope. I am left here
against my will; I cannot follow to where she has gone. Yet still,
in my heart, she is my lady, as she can see. (Petrarch)

Song for Athene

John Tavener

Alleluia. May flights of angels sing thee to thy rest.
Remember me, O Lord, when you come into your kingdom.
Give rest, O Lord, to thy hand maid who has fallen asleep.
The choir of saints have found the well-spring of life and door of paradise.
Life: a shadow and a dream.
Weeping at the grave creates the song: Alleluia.
Come, enjoy rewards and crowns I have prepared for you.

American Ragtime

Theme from *Ragtime*

Stephen Flaherty

The Real American Folk Song Is a Rag

George Gershwin

My One and Only / Kickin' the Clouds Away

Won't You Play a Simple Melody /

Irving Berlin

I Wanna Listen to Rag

From the Treasury of African-American Spirituals

I Can Tell the World

arr. Moses Hogan

My Lord What a Mornin'

arr. Paul Leddington Wright

Didn't My Lord Deliver Daniel?

arr. Moses Hogan

Give Me Jesus

arr. L.L. Fleming

Folk Songs

Sun's a-Risin'

arr. Ben Allaway

A'Soalin'

Paul Stookey / Tracey Batteast

arr. R. Staheli

Two Songs from *The Secret Garden*

Hold On

Lucy Simon

How Could I Ever Know

arr. R. Staheli

Hymns and Anthems

Behold the Wounds in Jesus' Hands

David Naylor

I Know that My Redeemer Lives

arr. R. Staheli

I Love the Lord

arr. R. Staheli

Bring Forth My Zion

Newell Dayley

Brigham Young University Singers
Ronald Staheli, conductor

Soprano

Wendy Astle
Rachel Bastian
Margaret Enns
Jeanette Goodliffe
Lindsay Husted
Joni Jensen
Jill Ann LeSeuer
Tracy Madsen
Elizabeth Pike
Amy A. Weaver

Alto

Brigette Becket
Karissa Cardon
Erika Carlson
Heather Chipman
Dacia Gray
Melissa Heath
Katie Johnson
Erin Lochhead
Lora Oman
Kate Staheli
Cherilyn Worthen

Tenor

William Brooke
Aaron Cleavinger
Howard Cleavinger
David Coombs
Dirk Johnson
Andrew Larsen
Robert Lothead
Cannon Marriott
Mark Porcaro
Steve Schank
Levi Smylie
Timothy Workman

Bass

Josh Baer
Sean Coletti
Adam Dawson
Scott Johnson
Mathew Kieffer
Rex Kocherhans
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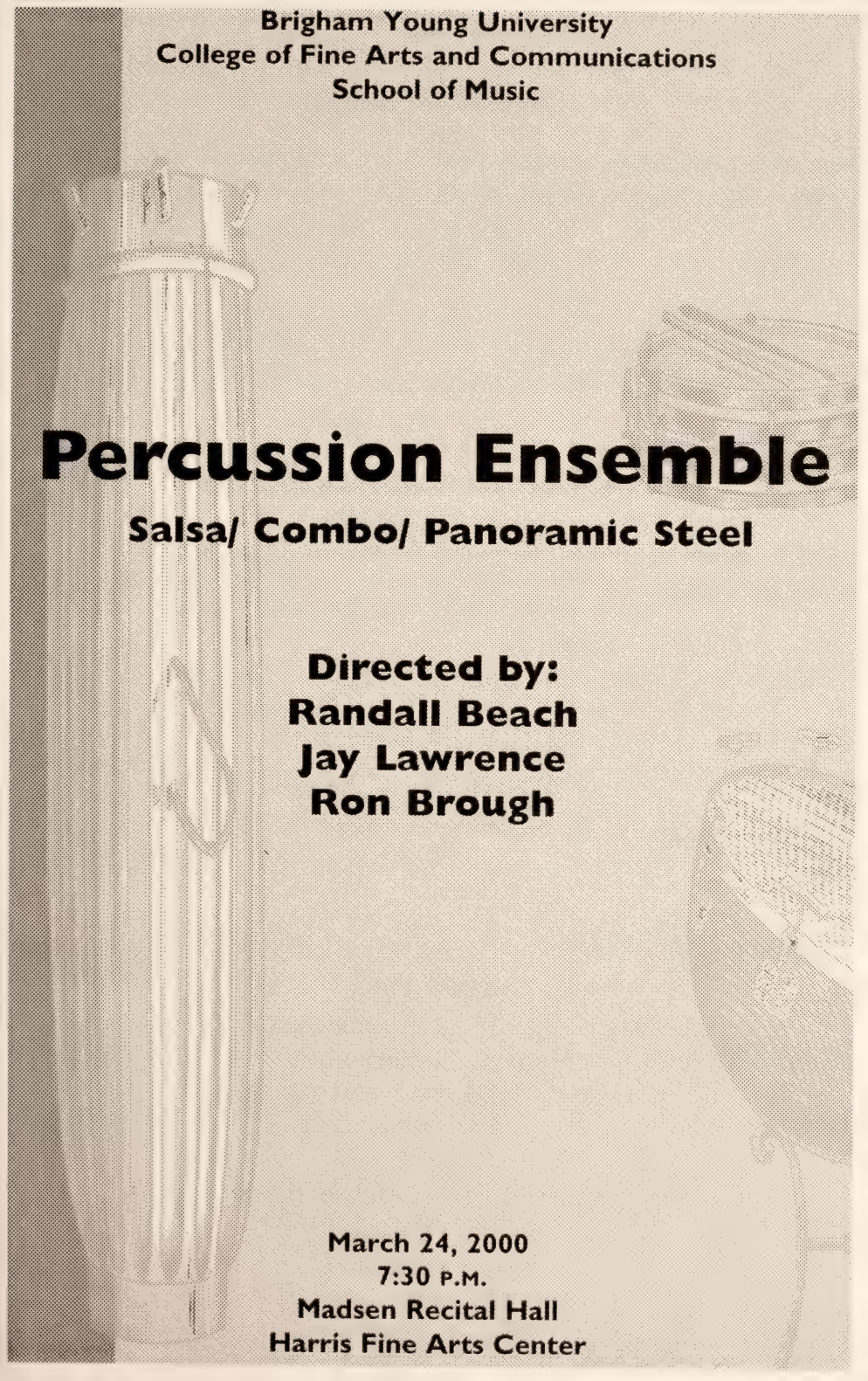
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Brigham Young University
College of Fine Arts and Communications
School of Music

Percussion Ensemble

Salsa/ Combo/ Panoramic Steel

Directed by:
Randall Beach
Jay Lawrence
Ron Brough

March 24, 2000
7:30 P.M.
Madsen Recital Hall
Harris Fine Arts Center

Program

Percussion Ensemble

William Tells Canned Overture Michael Rhodes

Stained Glass David Gillingham

I. Foyers

II. Cathedrals

III. Sun Catchers

Diggin' Up Some Roots Randall L. Beach

Inspired by the compositions of James Middleton

Salsa Combo

Midnight Mambo Oscar Hernandez

Seregeti Mark Levine

Salazar Marty Sheller
arr. Mark Anderson

Panoramic Steel

Ask Paul G. Ross

Procession of the Nobles Nikolai Rimsky-Korsakov
arr. Paul Rennick

Tamboo Bamboo Traditional

Pan Woman Ray Holman

Personnel

Percussion Ensemble

Kandis Bender	Sean Jackson
Richard Collett	Dallas Jensen
Kelsey Draper	Travis Keys
Tim Fellow	Ilene Parry
Dan Flynn	Bradley Ross
Ben Harmon	Jayne Wagner
Mike Henrie	Brandi Wharff

Panoramic Steel

Jaclyn Bagley	Sean Jackson
Heather Blanchard	Jamie Lund
Joe Center	Ben Harmon
Louise Hoth	Heather Rampton
Matt Hymas	Kristine Smith
Ted Lee	Trevor Harvey
Margaret Maurice	Kandis Bender
David Zimmerman	Lance LeVar
John Bradley	

Salsa Combo

Amy Ward, *piano*
Richard Collett, *percussion*
Tim Fellow, *percussion*
Denson Angulo, *bass*
Dan Thrower, *trumpet*
Matt Reimann, *woodwinds*
Scott Homer, *percussion*
Tyler Kay, *trombone*

Program Notes

Stained Glass, by David Gillingham, is a work for percussion ensemble inspired by the beauty and color of stained glass. The work is cast in three continuous movements. The first movement, *Foyers*, is so named because of its reference to the many variations of stained glass found in the entrances of dwellings. As doorways lead to the main living areas of homes, so does this movement serve as a sort of “prelude” to the other two movements. Entrances bid a sort of continual welcome, and musically this movement suggests this ongoing “openness.”

The second movement bears the title **Cathedrals** and seeks to create the mysteriousness and grandeur of the many great cathedrals of the world, which are laden with a multitude of stained glass.

The final movement, **Sun Catchers**, begins joyously in the bright key of E-major. If one can imagine all the radiant colors, which are reflected by a variety of multicolored sun catchers, then a mind set for this movement can be achieved. From the vivacious opening theme in the piano and xylophone, to the fugal interplay in the marimbas, to the final culminating recapitulation, the composer leads the listener through a glorious experience of musical textures, colors and sounds.

Diggin' up Some Roots

James Middleton was a prominent and active Rudimental Snare Drummer in the 1950's and 1960's. His mastery of skill and rudimental composition brought him many trophies in the VFW Solo Snare Drum competition circuit. During this period he earned the first place trophy in the VFW National Solo Snare Drum Competition playing his original work “The Black Beast.” In 1961, his composition for Rudimental Snare Drum and Rudimental Bass Drum entitled “Miami '61” won first place in the rudimental ensemble division. Much of the material contained in **Diggin' up Some Roots**, is inspired by these two compositions. **Diggin' up Some Roots** takes us back to that era of rudimental drumming with the same instrumentation, sounds and style of writing found during that time.

Tambo **Bamboo**, a predecessor to the modern steel drum, was created on the island of Trinidad. Numerous events in the island's history blended African, Arawak, British, Carib, Chinese, East Indian, French, Spanish, Venezuelan, and other cultural traditions. Many of the Africans had arrived in Trinidad as slaves while others came as free laborers. In 1838, slavery was abolished. To annually commemorate this date, the Africans developed a lively celebration known as *Canboulay*. This festival was held at night and included torchlit processions through the streets. These processions consisted of singing, drumming, mask wearing, and parodying the ruling class. Canboulay eventually would be known as J'Ouvert which is part of Carnival. The upper class saw Carnival as becoming increasingly profane, obnoxious and vulgar, and began to take steps to control the revelers. In 1884, legislative action was taken with the enforcement of the Peace Preservation Ordinance. This ordinance outlawed various acts that were deemed offensive, including "the beating of any drum, the blowing of any horn, or the use of any other noisy instrument." While drumming was not completely eliminated, it was certainly curtailed to a high degree. This forced the urban lower class to find some other source from which to provide musical accompaniment. That source became known as *tambo bamboo*.

Tambo bamboo (from the French *tambour*, meaning drum and the material used to make the primary instruments) began to emerge in Trinidad in the 1890s. Bamboo stamping tubes had been used previously in Africa and on other Caribbean islands. The use of the bamboo tubes in Trinidad was unique, and the rhythms were more intricately woven. The *boom* was the lowest and largest of the instruments. It was performed by pounding one end of the tube on a hard surface, creating a resonant "boom." The next type of instrument was called the fuller (foulé) which consisted of a pair of short tubes that were struck end to end or on the ground. The third type of bamboo instrument was the cutter (*chandler*) which was commonly carried over the shoulder and beaten with a stick. Other instruments used included old car parts, scarp metal, biscuit tins, dustbins, kitchen utensils, glass bottles, and jars. The music would begin with the booms and the other instruments would gradually enter. Improvisation was common, as most performances were impromptu and spontaneous. Tambo bamboo was used to accompany singing, dancing, stick fighting and some Carnival activities. In the 1930s, louder and more resonant steel began to replace bamboo throughout Port of Spain (the capital city of Trinidad). Soon after, the first pitches were played on a pan and the steel band was born.

UPCOMING EVENTS

MARCH

15	JAZZ ENSEMBLE
16	BRAVE OLD WORLD
16	BRASS SAXOPHONE CHAMBER NIGHT
17	FINE ARTS BALL
17	CONCERT CHOIR
17	GERALYN GIOVANNETTI, OBOE
18	PETER BREINHOLT
18	SILVER BREEZE, FLUTE CHOIR
21	SYMPHONY ORCHESTRA
22	WOMEN'S CHORUS
3/22-4/8	MUCH ADO ABOUT NOTHING BY WILLIAM SHAKESPEARE
22	BRASS CHOIR
23	BOSTON TRIO
23	BASSOON EXTRAVAGANZA
23	LIVING LEGENDS
24	BYU SINGERS
24	PERCUSSION ENSEMBLE, PANORAMIC STEEL, & SALSA COMBO
25	UNIVERSITY BAND
25	SYNCPATION, VOCAL JAZZ
28	JAZZ LAB BAND
28	EVENING OF CONCERTOS
29	INVITATIONAL SONGWRITER SHOWCASE
29	MANDINKA EPIC, AFRICAN MUSICAL THEATRE
30	DUO FLAMENCO
30	UTAH SYMPHONY
31	SYMPHONIC BAND

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 25, 2000 - 11:00 A.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Heather Keith

organ

Student of

Don Cook

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Fantasia in G Major (Pièce d'orgue), BWV 572

Johann Sebastian Bach
(1685-1750)

Trés vitement

Grave

Lentement

Selections from *Das Orgelbuchlein*

Johann Sebastian Bach

Christus, der uns selig macht, BWV 620

(Christ, who makes us blessed)

Herr Gott, nun schleuss den Himmel auf, BWV 617

(Lord God, now unlock Your heaven)

Three Gregorian Paraphrases

Jean Langlais
(1907-1991)

Mors et resurrectio (Death and Resurrection)

Cantabile

César Franck
(1822-1890)

Pasticcio

Jean Langlais

Eleven Chorale Preludes, Op. 122

Johannes Brahms
(1833-1897)

O wie selig ihr doch, ihr Frommen

(O how blessed are those with faith unswerving)

O Welt, ich muss dich lassen

(O World, I now must leave thee)

Sonata IV, Op. 65

Allegro con brio

Andante religioso

Allegretto

Allegro maestoso e vivace

Felix Mendelssohn
(1809-1847)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 25, 2000 - 1:00 P.M.

Museum of Arts Auditorium

SOPHOMORE RECITAL

James Max Adams

trombone

Student of

Daniel Bachelder

Assisted by

Tracy Sargeant, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Morceau Symphonique, Op. 88

Andante sostenuto

Allegro moderato

Alexandre Guilmant

(1837-1911)

Cello Suite No. 2 in D Major, S. 1008

Sarabande

Menuett

Gigue

Johann Sebastian Bach

(1685-1750)

Morceau de Concours, Op. 57

Andante non lento

Allegro energico

Georges Alary

(b. 1850)

Sonata in E-flat

I.

II. Scherzo

III. Chorale

IV. Finale

Robert Levine Sanders

(1906-1974)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Saturday, March 25, 2000 - 1:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Bryan Elkins

composition

Student of

David Cottle

**Required for the degree Bachelor of Music with a
Major in Composition**

Program

Out of the Box

Clark Elkins, *dinner*

Timepiece

CD

Valse Sentimentale

Bryan Elkins, *piano*

String quartet no. 1
Slow

Quartet Desconocido

Toccata

Clavinora

The Lord's Prayer

Jennifer Lovell, *soprano*

Courtney Atack, *alto*

Bryan Elkins, *piano*

Lysogeny

The Purplecussionists

“Closer Than You Think”

a film by Katie Bogner and Lisa Elliott, music by Bryan Elkins (G)

The Lord’s Prayer

The Brigham Young University Zingers



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 25, 2000 - 2:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Christy Rae Turnbow
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Dwight Bigler, *piano*
Rachel Rawlins, *soprano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

I

Lungi da te, ben mio

Giuseppe Sarti
(1729-1802)

Lusinghe più care

George Frideric Handel
(1685-1759)

Ma rendi pur contento

Vincenzo Bellini
(1801-1835)

II

Aufträge

Robert Schumann
(1810-1856)

Volksliedchen

Lied der Suleika

Die Kartenlegerin

III

Cinq Melodies Populaires Greques
Chanson de la mariée

Maurice Ravel
(1875-1937)

Lá-bas, ver l'église
Quel galant m'est comparable
Chanson de cueilleuses de lentisque
Tout gai!

IV

Bituing Marikit
Mutya ng Pasig

Nicanor Abelardo

V

Love, I Hear
 from *A Funny Thing Happened on the Way to the Forum*
Step Sister's Lament
 from *Cinderella*
Marry the Man Today
 from *Guys and Dolls*

Stephen Sondheim
 (b. 1930)
Richard Rodgers
 (1902-1979)
Frank Loesser
 (b. 1910)

VI

Grunchin' Witch
I Can't be Talkin' of Love
Praise to the Lord, the Almighty
How Firm a Foundation

John Duke
 (1899-1984)
Stralsund-Walters
Murray Boren
 (b. 1950)



BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, March 25, 2000 - 3:30 P.M.

Museum of Art Auditorium

JUNIOR RECITAL

Lindsay Husted, *soprano*

and

Emily Shumway, *soprano*

Students of

Arden Hopkin and Lila Stuart-Bachelder

Assisted by

Cynthia Heideman, *piano*

Heidi Sorenson, *piano*

Tirage Anderson, *harp*

Justin Cash, *guitar*

Jaime Ruiz, Natalie Hackett, Nadia Bikhazi, Meghann Hunter, Andy Fernuik,

Tim Workman, Richard Murdock, and Thomas Moore, *chorus*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Belle Nuit

from *Les Contes d'Hoffman*

Jacques Offenbach

(1819-1880)

I

Laudate Dominum

Wolfgang Amadeus Mozart

(1756-1791)

Donde Lieta

from *La Bohème*

Giacammo Puccini

(1858-1924)

Dove sono i bei momenti

from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart

(1756-1791)

Oh, vieni al mare

Gaetano Donizetti

(1797-1848)

II

Verschwiegene Liebe
Klinge, klinge mein Pandero
from *Spanisches Liederbuch*

Hugo Wolf
(1860-1903)

Ich Schwebte
Befreit

Richard Strauss
(1864-1949)

III

Oh, quand je dors

Franz Liszt
(1811-1886)

Nobles seigneurs, salut!
from *Les Huguenots*

Giacomo Meyerbeer
(1791-1864)

Clair de lune

Gabriel Faure
(1845-1924)

Je dis que rien ne m'épouvante
from *Carmen*

Georges Bizet
(1838-1875)

IV

Polly Von
The Cloths of Heaven

Traditional
Z. Randall Stroope

The Jabberwocky
Where the music comes from

Lee Hoiby
(b. 1926)



BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, March 25, 2000 - 4:00 P.M.

Madsen Recital Hall

SENIOR RECITAL
Rebecca Jean Arnott
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a
Major in Performance

Program

French Suite in G Major, BWV 816

Allemande

Courante

Sarabande

Bourrée

Gavotte

Gigue

Johann Sebastian Bach
(1685-1750)

Sonata in D Major, Op. 10, no. 3

Presto

Largo e mesto

Menuetto-Trio: Allegro

Rondo: Allegro

Ludwig van Beethoven
(1770-1827)

Intermezzo in A Major, Op. 118, no. 2

Johannes Brahms
(1833-1897)

Capriccio in B Minor, Op. 76, no. 2

Johannes Brahms

Sonatine

Modéré

Mouvement de menuet

Animé

Maurice Ravel
(1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 25, 2000 - 4:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Jill Laraine Swenson

piano

Student of

Marlene Bachelder

Assisted by

Cassandra Westover, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Partita No. 2 in C Minor, BWV 826
Sinfonia-Grave-Andante-Allegro
Allemande
Courante
Sarabande
Rondeau
Capriccio

Johann Sebastian Bach
(1685-1750)

March, from *The Love For Three Oranges*

Sergei Sergeievich Prokofiev
(1891-1953)

La Maja y el Ruiseñor, from *Goyescas*

Enrique Grañados
(1867-1916)

Sonata in G Major, Hob. XVI
Allegro
Minuet and Trio
Presto

Joseph Haydn
(1732-1809)

Hungarian Fantasy, S. 123

Franz Liszt
(1811-1886)

Cassandra Westover, piano

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Friday, March 24, 2000 - 5:30 P.M.

Tanner Building

SOPHOMORE RECITAL

Claire Edwards

french horn

Ben Porter

trombone

Students of

Larry Lowe and Daniel Bachelder

Assisted by

Robin J. Hancock, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata for horn and String Orchestra
(orchestra transcribed to piano)

Luigi Cherubini
(1760-1842)

Parable for horn

Vincent Persichetti
(1915-1987)

Morceau de Concert for horn and piano

Camille Saint-Saëns
(1835-1921)

Sonate for trombone and piano

Paul Hindemith
(1895-1963)

Cello Suite No. 1

Menuetto 1

Menuetto 2

Gigue

J. S. Bach
(1685-1750)

Fantasy for trombone and Orchestra

Paul Creston
(1906-1985)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 25, 2000 - 5:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Mollie Forbes

bassoon

Student of

Roger Hicks

Assisted by

Robin J. Hancock, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Scherzo in G Minor

Oleg Viktorovich Miroshnikov

Suite No. 2 in D Minor, S. 1008

Johann Sebastian Bach
(1685-1750)

Prelude

Allemande

Gigue

Intermission

Concerto in B-flat Major, K. 191

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Andante ma Adagio

Rondo

Ode to a Toad

Ray Pizzi

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Friday, March 24, 2000 - 6:00 P.M.

Summerhays Music

JUNIOR RECITAL

Amman Starr

violin

Student of

Vesna and Igor Gruppman

Assisted by

Jayne Galloway, *piano/harpsichord*

Nathan Jasinski, *cello*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata No. 1 in G Minor

Adagio

Fugue

Johann Sebastian Bach

(1685-1750)

Sonata *Representativa* in A Major

Allegro

Nachtigal (Nightingale)

Cu Cu (Cuckoo)

Fresch (Frog)

Die Henn und der Hann (The Hen and the Cock)

Die Wachtel (The Quail)

Die Katz (The Cat)

Musquetir Mars (Musketeer's March)

Allemande

Heinrich Ignaz Franz Biber

(1644-1704)

Intermission

Concerto No. 1 in G Minor, Op. 26

Vorspiel

Adagio

Finale

Max Bruch

(1838-1920)

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 25, 2000 - 6:30 P.M.
Heritage Music

GRADUATE RECITAL
Tricia Meilstrup Hokpkins
violin

Student of
Igor and Vesna Gruppman

Assisted by
Massimiliano Frani, *piano*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata No. 7, Op. 30, no. 2
Allegro con brio
Adagio contabile
Scherzo: Allegro
Finale: Allgero

Ludwig van Beethoven
(1770-1827)

Partita No. 2 in D Minor for Violin Solo, BWV 1004
Chaconne

Johann Sebastian Bach
(1685-1750)

Concerto for Violin, Op. 14
Allegro
Andante
Presto in moto perpetuo

Samuel Barber
(1910-1981)

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BRIGHAM YOUNG UNIVERSITY
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Saturday, March 25, 2000 - 7:30 P.M.
de Jong Concert Hall

H-FACTOR AND UNIVERSITY BAND

Program

H-FACTOR

Brian Croxall
Aurthur Moore
Joseph Jensen
Marcus Bowers

Quatre Chansons	arr. Rae Dempsey
I. Ma Normandie	
IV. Aupres de ma blonde	
Ave Maria	Jacob Arcadelt
Wabash Cannonball	arr. James Garrett

UNIVERSITY BAND

Randall L. Beach, *conductor*

The Liberty Bell March	John Phillips Sousa
Ave Maria	Franz Biebl – Cameron
Hebrides Suite	Clare Grundman
1. The Peat-Fire Flame	
2. An Eriskay Love Lilt	
3. Milking Song	
4. The Road to The Isles	
Concert Rhumba	Ted Petersen

Piccolo

Rebecca Reimann

Flute

April Armstrong
Karin Koller
Lauren Carroll
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Tom Storm

Bass Clarinet

Nicole Stevens
Rebecca Clayton
Charity Merrill

Alto Sax

Troy Ferguson
Brent Pitcher
Lars Henrichsen
Lucas Baker
Jennifer Gonzalez
Andrea Bailey
Brandon Woodbury
Emily Wilbur
Julie Kimurm

Tenor Sax

Melaine Atwood
Paul Jensen
Melanie Brown
Rachel Murawski

Baritone Sax

Ryan Tew
Alex Moreno

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Jermie Arnold
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Tuba

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, March 25, 2000 - 7:30 P.M.

N. Eldon Tanner Building, Room 151

JUNIOR RECITAL

Ryan Williams

trombone

Student of

Daniel Bachelder

Assisted by

Robin J. Hancock, *piano*

Denise Williams, *piano*

Amy Ward, *piano*

Rachel Williams, *violin*

Nathan Reese, *bass*

Mitch Lee, *drums*

Dave McConkie, *tenor sax*

Eric Pyne, *trumpet*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Fantasy for Trombone and Orchestra

Paul Creston
(1906-1985)

Concerto for Bassoon and Orchestra, KV 191 (186e)
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Intermission

Fantasie in A Minor for unaccompanied Trombone
A temp giusto
Moderato
Presto

George Philipp Teleman
(1681-1767)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 25, 2000 - 7:30 P.M.

Madsen Recital Hall

SYNCOPATION

Program

This Can't Be Love

Rodgers and Hart
arr. Bailey

Garin Fuhriman and Ric Lewis, *solo*

Bein' Green

Raposo
arr. Dave Barduhn

In a Mellow Tone

Ellington and Gabler
arr. Yorgason

Katie Williams, *solo*

Aqui te Amo

Kristie Arnold

Truckin'

arr. Robert Bailey

Solo - TBA

My Funny Valentine

Rodgers and Hart
arr. Bailey

Solo - TBA

Kansas City

arr. Lars Yorgason

Solo - TBA

Come Home

Eldridge and Cohen
arr. Eldridge

Sing, Sing, Sing

Goodman
arr. Norm Wallen

Kristie Arnold, *solo*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Tuesday, March 28, 2000 - 7:30 P.M.

Assembly Hall, Temple Square

GRADUATE RECITAL

Ross Updegraff

organ

Student of

Douglas Bush

In partial fulfillment of the requirements for the degree

Master of Music

Program

Praeambulum in F Major, WV 40

Heinrich Scheidemann
(1595-1663)

Praeludium in G Minor

Franz Tunder
(1614-1667)

Praeludium in F-Sharp Minor, Bux WV 146

Dietrich Buxtehude
(1637-1707)

Toccata and Fugue in F Major, BWV 540

Johann Sebastian Bach
(1685-1750)

Intermission

Toccata and Fugue in D Major, Op. 69/6 and 69/7

Max Reger
(1873-1916)

Preludium and Fugue in A (Mixolydisch)

Flor Peeters
(1903-1986)

Prelude and Fugue on the Name of Alain, Op. 7

Maurice Duruflé
(1902-1986)

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Brigham Young University
College of Fine Arts and Communications
School of Music

Evening of Concertos

March 28, 2000
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

Program

Concerto for Flute and Harp, K. 299
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Kristi Ballif, *flute*
MiKell DeMille, *harp*

Oboe Concerto
Rando Pastorale

Ralph Vaughn-Williams (1872-1958)

Melanie Carter, *oboe*

Totentanz

Franz Lizst
(1811-1886)

Jonathan Bowman, *piano*

BYU Symphony Orchestra, Bryce Rytting, *conductor*

Intermission

Concertstück for Four French Horns, Op. 86
Lebhaft

Robert Schumann
(1810-1856)

Erin Shumate, Kamber Price,
Laura Griffiths, Matt Croft, *french horn*

Bassoon Concerto
Rondo-Allegro

Carl Maria von Weber
(1786-1826)

Mollie Forbes, *bassoon*
Daniel O'Bryant, *graduate assistant conductor*

Piano Concerto no. 3, Op. 30
Alla breve

Sergei Rachmaninoff
(1873-1943)

Wendy Astle, *piano*

Violin Concerto, in D Major, Op. 35
Allegro moderato

Peter Ilich Tchaikovsky
(1840-1893)

Emily Richards, *violin*

BYU Philharmonic, Kory Katseanes, *conductor*

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The Mandinka Epic United States Tour is presented in association with the Kennedy Center
African Odyssey Program, sponsored by American Express.
Exclusive Management: ICM Artists, Ltd. 40 West 57 Street, New York, NY 10019, A member of ICM Holdings Inc.

Les Ballets d'Afrique Noire

THE MANDINKA EPIC

General Director and Producer

Mamadou Mansour Gueye

Artistic Director

Jean Pierre Leurs

Singers (jelis/griots)

Maimouna Cissokho, Mouscoute Camara

Performers

Mamadou Badji, Idrissa Diatta, Mohammed Badji, Saïdou Ba, Djibril Camara
Alain Godonou D.M. Zinsou, Malang Diatta, Bourama Diatta, Fode Moussa Camara
Mame Adama Gueye, Adama Fall, Binetou Ly, Ramatoulaye Diallo, Marie Diagne
Awa Gaissiry Camara, Aminata Sonko, Dianke Diatta, Aminata Gueye, Sophie Diagne

Musicians

Aboubacar Camara (balafon), Ousmane Coulibaly (flute)
Mady Kouyate (kora), Djibril Sissoko (khalam)

Percussionists

Dikory Seydi, Pape Assane Mbaye, El Hadji Mbor Faye
Cheikh Ahmed Tidiane Ndong, Bakary Cisse

Ballet Master

Oscar Aboubacar Camara

Rehearsal Director

Seidy Ababbacar Gueye

March 29, 2000 • 7:30 p.m.

Brigham Young University • College of Fine Arts and Communications
Performing Arts Series • de Jong Concert Hall • Harris Fine Arts Center

The Mandinka Epic

Producer and Artistic Advisor	Mamadou Mansour Gueye
Creator and Artistic Director	Jean Pierre Leurs
Composer and Lyricist	Guimba Diallo
Choreographers	Oscar Aboubacar Camara, Jean Pierre Leurs Mamadou Diop
Lighting Concept	Jean Pierre Leurs
Lighting Adaptation	Jim Alexander
Costume Design	Oumou Sy, Jean Pierre Leurs, Mamadou Mansour Gueye

Spanning across several countries in West Africa, the Mandinka civilization dates back almost a thousand years to approximately 1075. The professional oral historians (also known as *jelis* and *griots*) of today's Mandinka society have taken great care in preserving their history and heritage through stories and songs passed down to each generation. *The Mandinka Epic* (*L'Epopée Mandingue*) is a compilation of songs and short stories that give a brief chronological history of the Mali Empire that was led by the Mandinka tribe. At the height of the Mali Empire (13th–15th centuries), the tribe controlled the Saharan trade industry by taxing and transporting lucrative goods. There was much prosperity during that time creating a rise in cultural and educational institutions.

The Mandinka Epic features costumes, songs, music, and ritual dances that were extensively researched for this production. The poems, spoken word, and songs are performed in the Mandinka language. This production is choreographical, lyrical, and musical homage to the Mandinka culture. Les Ballets d'Afrique began working on the production in 1994 from a proposal by creator Jean Pierre Leurs. The result is a collaborative effort over a six-month period by Leurs, Mansour Gueye, Mamadou Diop, a drama professor at the National Douda Seck Conservatory, and Oscar Aboubacar Camara, a former dancer and choreographer of The National Dancers of Guinea. This is the first international tour of *The Mandinka Epic*.

The Cast

Sumanguru Kante	Aboubacar Camara
Sundiata Keita	Idrissa Diatta
Abu Bakari	Mamadou Badji
Kankan Musa	Mohammed Badji

Act I

(a brief history of events leading up to the Mali Kingdom of West Africa)

Scene I—(ca. late 12th century) Early morning in a small Mandinka tribal village. The women begin their chores and the fishermen cast their nets. The villagers gather in the market square.

Scene II—An invasion of the village by Sumanguru Kante, king of the Susu tribe, and his warriors. The villagers chant of Sumanguru's mystical powers. Other villages join the fight and the entire kingdom breaks out in war. Our storyteller consoles King Maghan, leader of the Mandinka tribe, telling him to be brave and that the Mandinka people shall overcome. Most of the royal clan is assassinated and King Maghan is driven into exile.

Scene III—(early 13th century) A few years later, the Mandinka village is under the rule of a puppet king controlled by Sumanguru. Although Sumanguru is a tyrant, he has a great appreciation for music and introduces new instruments to the Mandinka. A celebration takes place in honor of Sumanguru featuring the dance of the bolong instruments. Sumanguru demonstrates his magical power that makes he and his warriors invulnerable to iron made arrowheads and bullets.

Scene IV—(the arrival of the famous King Sundiata Keita approximately 1240) While the Mandinka people are under the oppressive rule of Sumanguru, a young fragile son of the royal clan has been hidden and protected in a distant land. This royal son named Sundiata Keita becomes a remarkable athlete and grows into a mighty hunter. Our storyteller tells Sundiata to be a strong leader and the people will follow him. Sundiata leads a rebellion and rallies the Mandinka people to fight Sumanguru. The courageous Sundiata shoots and kills Sumanguru with an arrow tipped with the spur of a rooster. Under Sundiata's leadership, the Mandinka tribe gains dominance and he establishes the powerful Mali Kingdom.

Scene V—(King Sundiata Keita's funeral approximately 1255) A fearless warrior, King Sundiata is killed in a battle. Without the leadership of Sundiata, there is much anxiety and fear among the people. Battles ensue between the tribes for more power and the kingdom falls apart. Our story teller tells the Mandinka people to be strong and not to worry.

Intermission (20 minutes)

Act II

(late 13th century)

Scene I—Soothsayers inform a woman the future of her unborn child. They predict he will be the next great king of the Mandinka people. And so it happens she gives birth to a royal son named Abu Bakari. As the child grows, he is beloved by all the people.

Scene II—Several years later, Abu Bakari inherits the throne. He leads the Mandinka people and neighboring tribes back to peace and prosperity. Once again the Mali Kingdom controls trade in West Africa. Everyone joins the celebration and honors the new king.

Scene III—(the launch of 2000 ships approximately 1307) King Bakari has always been attracted to the sea and its mystical nature. There are rumors among the fishermen and traders that there are other worlds beyond the great western sea. He envisions a vast voyage to seek new trade for his kingdom. As King Bakari builds a massive fleet of ships, he consults the soothsayers and they confirm the belief of distant unknown lands. To protect the Mali Kingdom, King Bakari bestows power and authority to his younger brother, Kankan Musa, with instructions that he is to assume the throne if King Bakari does not return. Despite the fears of the royal family and their advisors, King Bakari decides to embark on the voyage.

Scene IV—After a long and treacherous journey, King Bakari's armada arrives in the new world. The natives welcome the foreigners and show respect towards the foreign leader. King Bakari believes he has found his destiny. He sends home an emissary to announce his safe arrival and his decision to stay.

Scene V—(a new Mandinka king approximately 1312) A celebration begins to honor the emissary's arrival home and the coronation of King Kankan Musa.

About the Company

Les Ballets d'Afrique Noire is one of the oldest active folk music and dance companies in Senegal. Based in Dakar, the company was officially established on July 25, 1958. More than 150 artists are trained annually at the company's school and studio. In addition to a few guest artists, the performers in this production were selected from the school for their exceptional talent. Small ensembles for Les Ballets d'Afrique Noire tour in Europe, particularly in Spain, on hotel circuits. *The Mandinka Epic* represents one of the largest productions created by the company.

Mamadou Mansour Gueye, a former member of the National Ballet of Senegal, has been an artist and administrator with Les Ballets d'Afrique Noire since its inception in 1958. In 1978 he dedicated himself entirely to the performing arts. He founded Mansour Spectacles to produce and tour music and dance ensembles. Without government or private aid, Mr. Gueye has continued to promote Senegal's performing arts.

Jean Pierre Leurs, has conceived and directed productions for both the National Ballet of Senegal and Les Ballets d'Afrique Noire. Fascinated with the history of the Keitas and Mali court, he envisioned *The Mandinka Epic* and proposed it to Mansour Gueye. Mr. Leur's latest production, *Sarraouinia*, is based on a Nigerian queen.

Staff for Ballet d'Afrique Noire

Administrator	El Hadji Mamadou Ndiaye
Adjoint Rehearsal Director	Ibrahima Guisse
Assistant	Magatte Seye Gueye

US Tour Staff

Artistic Consultant	Mor Thiam
Company Manager	Richmond Davis
Production Stage Manager	Jim Alexander

Special thanks to Kephra Burns for epic and historical background.

For tour and album information call (212) 556-6770.



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COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 30, 2000 - 7:30 P.M.

Maesar Auditorium

JUNIOR RECITAL

Ruth Brown

violin

Student of

Donna Fairbanks

Assisted by

Jayne Galloway, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata in D Major, Op. 9, no. 3

Un poco andante

Allegro

Sarabanda - Largo

Tambourin - Presto

Jean-Marie Leclair

(1697-1764)

Concerto No. 1 in G Minor, Op. 26

Prelude - Allegro moderato

Adagio

Finale - Allegro energico

Max Bruch

(1838-1920)

Scherzo - Tarantella, Op. 16

Henri Wieniawski

(1835-1880)

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BRIGHAM YOUNG UNIVERSITY
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Thursday, March 30, 2000 - 7:30 P.M.

Madsen Recital Hall

DUO FLAMENCO

Featuring
Katerina Tomás, *dance*
Stephen Dick, *guitar*

Program

Que Viva Jerez	(Bulería)
Caminando	(Tango)
Fiesta Primavera	(Fandangos de Huelva)
Fastango	(Tango)
Ojalá	(Alegrías)
Recuerdos de Almería	(Tarantos)
Sevillanas	(Traditional)
Ya lo Tengo	(Tango)
Un Aire Simpatico	(Soleares/Bulerías)
Rumba Salseo	(Rumba)

All compositions and choreography by Stephen Dick and Katerina Tomás, respectively, except for *Sevillanas* (traditional).

Biographies

Guitarist and composer **Stephen Dick** has performed and written in a broad range of forms including Jazz, Classical, Flamenco, Latin, and World Music. Stephen grew up in London and has performed extensively in Europe and the U.S., including a two month tour of Spain and England. Stephen leads **Mojácar**, a flamenco/jazz trio featuring Ms. Tomás. Mojácar's debut album, *Naranjas Amargas*, on the Snowball Records label, has received airplay from the Arctic Circle to the Mexican border. Classically trained, Stephen has received awards for his works for solo guitar, including his "Sonatina for Solo Guitar," published by Berbén (Italy). Columbia Music Co. has recently published his arrangement of four of Bartók's Bagatelles for two guitars. Stephen has been recognized nationally for his performances and for his numerous articles in Guitar Player, Acoustic Guitar, Classical Guitar, and Fingerstyle Guitar magazines.

Katerina Tomás began her dance studies in Salt Lake City with Virginia Tanner and Virginia McDonald. She later studied and performed in the dance company of legendary modern dancer Lucas Hoving, and has studied and performed with Aaron Osborne and Martin Kravitz (the Limon Dance Company) and Carol Geneve (the Charles Weidman Dance Company). She has studied and performed flamenco in Spain and the U.S. with noted artists including Spanish Gypsy flamenco dancers Rosa Montoya and La Mariquilla, and nuevo flamenco artist Antonio Canales. In Los Angeles, she has performed for the renowned flamenco artist Roberto Amaral in the flamenco dance theater productions *¡Viva Yo!* and *The Women of Guernica*.

In 1992 she and Stephen formed **L.A. Olé**, a flamenco dance company based in Los Angeles. L.A. Olé has toured and performed throughout Southern California and the Southwest, the most notable recent performance in collaboration with Indian dancer Ramya Harishanker in *Triveni - An Ocean of Harmony*. Ms. Tomás, teaches flamenco extensively around Southern California and holds a B.A. in choreography from San Francisco State University and an M.A. in Dance from UCLA.

Special Note:

On Friday morning at 11:00, in E250, Stephen will be presenting a flamenco technique workshop for BYU guitar students. For more information, contact:

Larry Green, Music dept. BYU: 801/378-3275,

On Saturday, April 1st, Katherine will teach a flamenco master class at the Drill Express Dance Academy, 3975 S. Highland Drive, Salt Lake City. For more information, contact: Solamge: 801/955-8961

On Sunday, April 2nd, Stephen will present a workshop and Master class in flamenco guitar, presented by the Utah Classical Guitar Society. For more information, contact: Peter Choles, 801/531-7066

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BRIGHAM YOUNG UNIVERSITY
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Thursday, March 30, 2000 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Marissa Erikson

piano

Student of

Marlene Bachelder

Assisted by

Cassandra Westover, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Partita No. 1, BWV 825

Prelude

Allemande

Courante

Sarabande

Menuet

Gigue

Johann Sebastian Bach
(1685-1750)

Sonata in C Minor, Op. 10, no. 1

Allegro molto e con brio

Adagio molto

Prestissimo

Ludwig van Beethoven
(1770-1827)

Jardins sous la pluie, from Estampes

Claude Debussy
(1862-1918)

Piano Concerto in A Minor, Op. 54

Allegro affettuoso

Robert Schumann
(1810-1856)

Cassandra Westover, piano

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The mission of the Utah Symphony is to enrich people's lives by being a major orchestra dedicated to presenting inspiring performances of great music in a stable and creative environment.



Bundit Ungrangsee

Bundit Ungrangsee became Associate Conductor of the Utah Symphony in June 1999. His previous conducting posts were Music Director and Conductor of the Young Musicians Foundation (YMF) Debut Orchestra in Los Angeles, Apprentice Conductor of the Oregon Symphony, Music Director of the Santa Rosa Youth Orchestra and Assistant Conductor of the Santa Rosa Symphony under Jeffrey Kahane. He has conducted symphonic performances and operas throughout the United States and has made several guest conducting appearances around the world, in Australia, the Czech Republic, the Republic of Georgia, Austria, Russia, Portugal, Mexico and Italy.

In September, Mr. Ungrangsee was named winner of the 1999 International Competition for Young Conductors held in Lisbon, Portugal. He was immediately invited to conduct the Lisbon Metropolitan Orchestra in the year 2000.

A native of Bangkok, Thailand, Mr. Ungrangsee began his conducting career in the United States when he was appointed Music Director and Conductor of the YMF Debut Orchestra in May of 1996. He was the recipient of the YMF/BMI Foundation, Inc./Lionel Newman Conducting Study Grant and continues in the footsteps of such debut alumni conductors as Michael Tilson Thomas, Myung-Whun Chung and Lawrence Foster.

The Los Angeles Times reviewed Mr. Ungrangsee last May as "commanding calm and poise...exhibiting impressive assurance on the podium... His reading unwound unhurriedly and clearly, the patchwork drama made cogent and all the details noted, including pianissimo dynamics."

Mr. Ungrangsee has been selected through competitive auditions to participate in master classes taught by some of the most eminent conducting teachers. Most recently, he was invited to be one of only three Conducting Fellows at Tanglewood Music Center, where he was mentored by Jorma Panula and Seiji Ozawa. Earlier in the year, he was among nine young conductors from around the world to participate in the Sibelius Academy Conducting Masterclass at Carnegie Hall - a prestigious program led by Esa-Pekka Salonen and Jorma Panula.

Mr. Ungrangsee was the youngest participant in the 1996 conducting class at the Accademia Musicale Chigiana in Siena, Italy, where his teachers were Yuri Temirkanov and Myung-Whun Chung. He was also invited to a special program with Kurt Masur in New York and to classes in the Czech Republic. Mr. Ungrangsee received his Master of Music degree from the conducting program at the University of Michigan, where he was mentored by Gustav Meier and Kenneth Kiesler.

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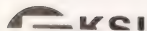
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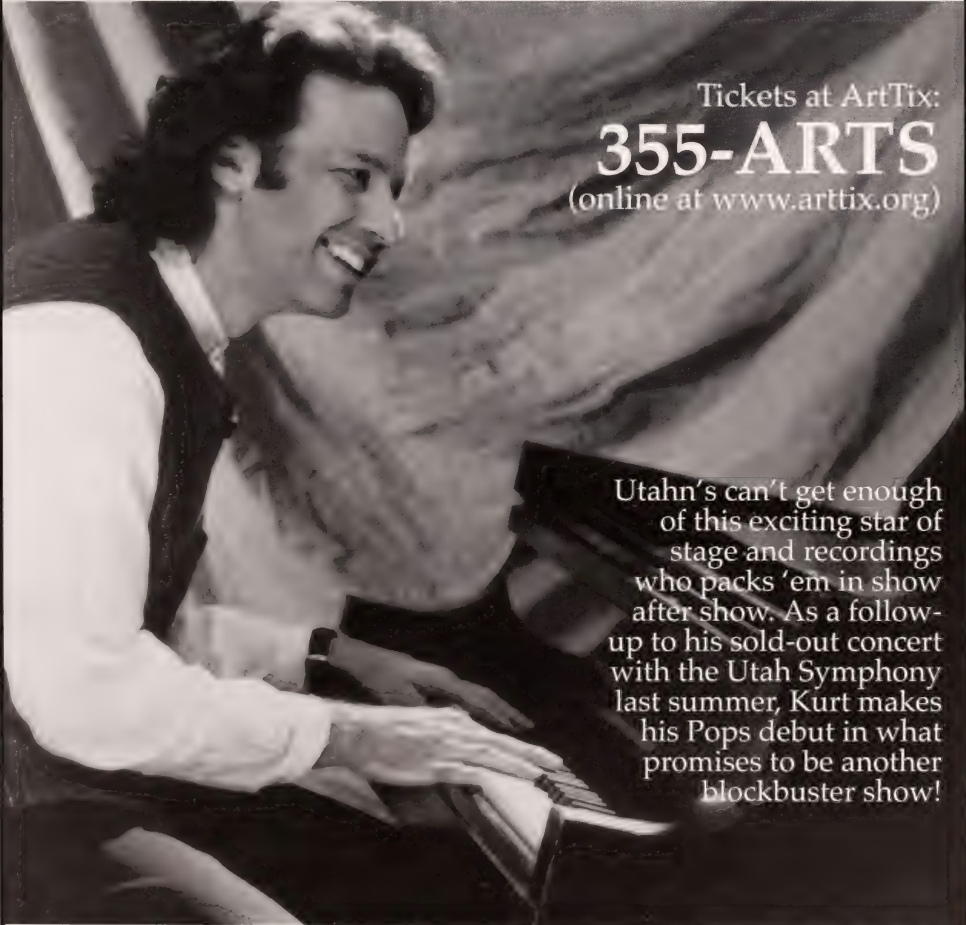
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The total performance time is approximately one hour.

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To ensure its place in the first rank of American symphony orchestras in the next century, the Utah Symphony's Board of Directors has launched a five-year campaign to add \$15 million to the endowment and raise an additional \$5 million in annual funds during the campaign for special projects and artistic initiatives. The Symphony's \$16 million endowment is slender, compared to the average \$80 million endowment of its peer full-time orchestras.

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Harris H. Simmons, Chair
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For information about opportunities to participate in the Utah Symphony Endowment Campaign, you may contact Jay T. Ball, Director of Development at (801) 533-5626.

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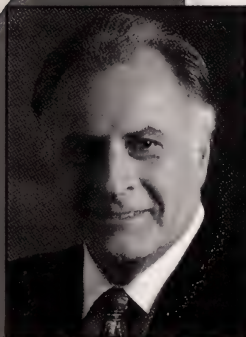
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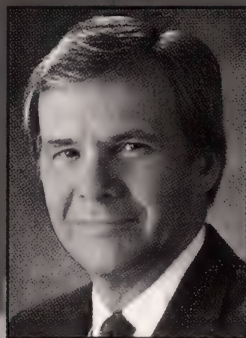
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Sunday, April 2

No Utah Symphony broadcast

Sunday, April 9

Recorded January 29, 1999

Jerzy Semkow, conductor

Miriam Fried, violin

All Tchaikovsky:

Polonaise from Eugene Onegin

Violin Concerto

Symphony No. 6, Pathetique

Sunday, April 16

Recorded February 5, 1999

Carlos Kalmar, conductor

Pascal Roge, piano

Dvorak: Slavonic Rhapsody

Poulenc Piano Concerto

Faure: Ballade for Piano and Orchestra

Janacek: Taras Bulba

Sunday, April 23

Recorded February 19, 1999

Keith Lockhart, conductor

Allison Eldredge, cello

Ravel: Rapsodie espagnole

Lalo: Cello Concerto

Turina: La oracion del torero

Turina: Danzas fantasticas

Falla: The Three-Cornered Hat Suite

Sunday, April 30

Recorded February 26, 1999

Keith Lockhart, conductor

Four Symphony Horns

Ryan Selberg, cello

Britten: *Variations and Fugue on a Theme of Purcell*

Schumann: Concertstück

Korngold: Cello Concerto

R. Strauss: *Also Sprach Zarathustra*

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ON THE ROAD

Tuesday, March 28

Browning Center, Ogden

Family Concert

Bundit Ungrangsee, conductor

"The Glory and Story of Brass"

Featuring the Utah Symphony Brass Section

Thursday, March 30

de Jong Concert Hall, BYU

Family Concert

Bundit Ungrangsee, conductor

"The Glory and Story of Brass"

Featuring the Utah Symphony Brass Section

Friday, March 31

Butler Middle School

Bundit Ungrangsee, conductor

Education Concert

Wednesday, April 12

Browning Center, Ogden

Keith Lockhart, conductor

Andre Watts, piano

Respighi *Fountains of Rome*

Saint-Saëns Piano Concerto No.2

Franck Symphonic Variations for Piano & Orchestra

Enesco Rumanian Rhapsody No.1

Thursday, April 13

de Jong Concert Hall, BYU

Keith Lockhart, conductor

Andre Watts, piano

Respighi *Fountains of Rome*

Saint-Saëns Piano Concerto No.2

Franck Symphonic Variations for Piano & Orchestra

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APRIL 7 AND 8

Masterworks concert

Alan Gilbert, conductor

Fazil Say, piano

MOZART PIANO CONCERTO No. 21

IN C, K 467

BRUCKNER SYMPHONY No. 6

APRIL 14 AND 15

Keith Lockhart, conductor

André Watts, piano

RESPIGHI FOUNTAINS OF ROME

SAINT-SAËNS PIANO

CONCERTO No. 2

FRANCK SYMPHONIC VARIATIONS

FOR PIANO AND ORCHESTRA

ENESCO RUMANIAN RHAPSODY No. 1

APRIL 21 AND 22

Pops concert with **Kurt Bestor**

APRIL 28 AND 29

Masterworks concert

Pavel Kogan, conductor

Elmar Oliveira, violin

SIBELIUS FINLANDIA

SHOSTAKOVICH VIOLIN

CONCERTO No. 1

BRAHMS SYMPHONY No. 1

MAY 5 AND 6

Masterworks concert

Pavel Kogan, conductor

Derek Han, piano

RACHMANINOFF PIANO

CONCERTO No. 2

SHOSTAKOVICH SYMPHONY No. 5

MAY 11 7:30 p.m.

Chamber Orchestra concert

Joseph Silverstein, conductor &
violin

Ralph Matson, violin

MOZART

SYMPHONY NO 29 IN A, K 201

VIOLIN CONCERTO No. 2

IN D, K 211 (Ralph Matson)

CONCERTONE FOR TWO

VIOLINS IN C, K 190

SYMPHONY No. 31 "PARIS" K 297

MAY 12

Special event

Bundit Ungrangsee, Conductor

Chuck Mangione, guest artist

APRIL 20 7:30 p.m.

Special event

Pavel Kogan, conductor

Shlomo Mintz, violin

GRIEG PEER GYNT SUITE No. 1

PAGANINI VIOLIN CONCERTO No. 1

TCHAIKOVSKY SYMPHONY No. 5

**Summer concerts
to be announced soon.**

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The Utah Symphony Guild Music Outreach Committee is making an appreciation of fine music available to disadvantaged children. Some of these children have expressed an interest in learning to play an instrument. Three violins have already been donated for this purpose. The Committee is seeking additional instruments for the use of these children. If you have a used instrument gathering dust in your closet, please consider donating it for this worthy cause. Who knows? We might give a start to another young Mozart!

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Madsen Recital Hall

SENIOR RECITAL

Karen Rogers

piano

Student of

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**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata in D Major, K. 576

Allegro

Adagio

Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Triana, from *Iberia* Book II

Isaac Albéniz
(1860-1909)

Two Twentieth Century Etudes

Etude XI: Pour les arpèges composés (1915)

Claude Debussy
(1862-1918)

Boogie Woogie Etude (1943)

Morton Gould
(1913-1996)

Pause

Widmung

Robert Schumann - Liszt
(1810-1856)

Symphonic Etudes, Op. 13

Robert Schumann

Theme

Etude I

Etude II

Etude III

Etude IV

Etude V

Etude VI

Etude VII

Etude VIII

Etude IX

Etude X

Etude XI

Finale



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Friday, March 31, 2000 - 7:30 P.M.

Provo Central Stake Center

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Leslie Brown

organ

Student of

Douglas Bush

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Program

Premiere Fantaisie

Jehan Alain
(1911-1940)

Two Chorale Preludes

Praise the Almighty, My Soul Adore Him, Op. 68, no. 1
O God, Thou Faithful God, Op. 68, no. 2

Flor Peeters
(1903-1986)

Suite du premier ton

Plein jeu

Trio

Duo

Basse de trompette

Récit

Dialogue

Petit plein jeu

Jean Adam Guilain
(ca. 1680 - ca. 1739)

Es ist ein Ros' entsprungen, Op. 122, no. 8

Johannes Brahms
(1833-1897)

Sonata No. 2 in C Minor, Op. 65

Grave

Adagio

Felix Mendelssohn-Bartholdy
(1809-1847)

Allegro maestoso e vivace
Fugue

Chorale Preludes from *Das Orgelbüchlein*

In dulci jubilo, BWV 608

Es ist das Heil uns kommen her, BWV 638

Vom Himmel kam der Engel Schar, BWV 607

Herr Christ, der ein'ge Gottes Sohn, BWV 601

Jesus Christus, unser Heiland, BWV 626

Johann Sebastian Bach
(1685-1750)

Prelude and Fugue in C Major, BWV 531

Johann Sebastian Bach



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 31, 2000 - 7:30 P.M.

de Jong Concert Hall

SYMPHONIC BAND
Don L. Peterson, *conductor*

Program

Festive Overture

Dimitri Shostakovich
(1906-1975)

Lincolnshire Posy

Percy Grainger
(1882-1961)

1. "Lisbon"
2. "Horkstow Grange"
(The Miser and his Man: A local Tragedy)
3. Rufford Park Poachers
4. "The brisk young Sailor"
(returned to wed his True Love)
5. "Lord Melbourne"
6. "The Lost Lady found"

Suite Francaise

Darius Milhaud
(1892-1974)

1. Normandie
3. Ile de France

Zaparozhski March

S. Tvorum
Ed. Don L. Peterson

Intermission

La Fiesta Mexican

H. Owen Reed
(b. 1910)

1. Prelude and Aztec Dance
2. Mass
3. Carnival

Africa: Ceremony, Song and Ritual

Robert W. Smith

Randall Beach, *guest conductor*

Armenian Dances (Part I)

Alfred Reed
(b. 1921)

Flute

Sarah Jones*
 Rebecca Palmer
 Naomi Feldman
 Trisa Hadfield
 Marie Nielsen
 Colette Shaw
 Kara Southwick
 Carolyn Holdaway

Piccolo

Sharon Farr

Oboe

Brenda Bigler*
 Amelia Larson
 Laurel Thompson
 also English Horn

Bassoon

Elaine Bliss*
 Kathryn Toone

Clarinet

1st Peter Shirts*
 Eve Pate (Eb)
 Don Cordell
 Sarah Jeskie

2nd Mary Nelson

Elizabeth Jeffery
 Jenny Rencher
 Kate Hooley
 Janelle Kane
 Carrie Rash

3rd Enoch Sinclair

Zak MacKay
 Liz Nielsen
 Kristi Chaney
 Angela Hulse
 Daniel Reeves

Bass Clarinet

Tiffany Burrow
 Maneesh Mehan

Contra Bass Clarinet

Charity Merrill

Alto Saxophone

Jeff Cunningham*
 Eric Morgensen
 Laura Shumate

Tenor Saxophone

Garin Fuhriman

Baritone Saxophone

Fabian Loso

French Horn

Alison Gifford*
 Craig Boyle
 Allyson Black
 Ben Gessel
 Adria Hunt
 Kristi DeMille
 Yvette Farnsworth
 Gordon Mitchell

Cornet

1st Dave Faires*
 Vladimir Paje

2nd Angela Bell

Cory O'Bryant

3rd Kyle Roper

Brandon Engles

4th Derick Lewis

Rob Greene
 Marydalene Wilson

Trombone

Michael Bennett*
 Mark Dixon
 Michelle Flowers
 Bob Krzymowski
 Nate McGary
 Casey Deccio
 Richard Stacey

Euphonium

Ben Bolin

Tuba

Steve Bowman*
 Glenn Edwards
 Robert Ligon
 John Chapman

Percussion

David Zimmerman*
 Brandi Wharff
 Travis Keys
 Crystal Richards
 Carrine Stevens

Harp

Cathy Knoles
 (La Fiesta Mexicana)

**Additional Percussionists
for "Africa"**

Kandis Bender
 Jessica Meredith
 Britta Bergstrom

*** Principal****Off Stage Band**

Members of BYU Wind
 Symphony

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 31, 2000 - 7:30 P.M.

321 Maesar Building

JUNIOR RECITAL

Melissa Bitter

bassoon

Student of

Roger Hicks

Assisted by

Natalie Thomas, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Concerto in B-flat Major, K. 191

Allegro

Andante ma Adagio

Rondo

Wolfgang Amadeus Mozart

(1756-1791)

Solo Suite No. 2

Allemande

Gigue

Johann Sebastian Bach

(1685-1750)

Intermission

Prayer from "Jewish Life," No. 1

Ernest Bloch

Siete Canciones populares Españolas

Manuel de Falla

Nana

Asturiana

Polo

Suite for Bassoon and Piano

Alexandre Tansman

I. Introduction et Allegro

II. Sarabande

III. Scherzo



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 31, 2000 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL

William M. Holman, *clarinet*
Laurence Lowe, *horn*
Jeffrey Shumway, *piano*

Assisted by
Walter Birkedahl, *bass*
Anna Wengreen, *harp*

Program

Sonata No. 3 for Horn and Piano

Moderately Fast

Slowly

With a solid beat and jazz feeling

Tempo di Valse

Alec Wilder
(b. 1907)

Laurence Lowe, *horn*
Jeffrey Shumway, *piano*

Concerto for Clarinet and String Orchestra with Harp and Piano

Slowly and expressively

Rather fast

Aaron Copland
(1900-1990)

William Holman, *clarinet*
Jeffrey Shumway, *piano*
Walter Birkedahl, *bass*
Anna Wengreen, *harp*

Intermission

Trio Op. 274 for Piano, Clarinet and Horn

Allegro

Andante - Ein Marchen (A Tale)

Scherzo

Finale

Carl Reinecke
(1824-1910)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Friday, March 31, 2000 - 9:00 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Lindsay Robison Killian

soprano

Student of

Clayne Robison

Assisted by

Dwight Bigler, *piano*

Brain Stucki, *cello/tenor*

Heidi Sorenson, *violin*

Shane Warby, *baritone*

Clayne Robison, *baritone*

In partial fulfillment of the requirements for the degree

Master of Music

Program

"Wann kommst du, mein Heil?"
(Wachet auf, Cantata No. 140)

Johann Sebastian Bach
(1685-1750)

"Chie è la?"

Giacomo Puccini
(1858-1924)

"Che gelida manina"

"Si. Mi chiamano Mimi"

"O soave fanciulla"

(La Boheme)

Intermission

The Nursery

With Nursey

In the Corner

The Beetle

With the Doll

Modeste Mussorgsky
(1835-1881)

Evening Prayer
The Hobby Horse
The Naughty Puss

The Witnesses
Weepin' Mary
Wondrous Love
Eternal Day

David Fletcher
(b. 1962)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 4, 2000 - 7:30 P.M.
151 Tanner Building

GUITAR ENSEMBLE

Lawrence Green, *director*

Program

Rumba

Stepan Rak
(b. 1945)

The Entertainer

Scott Joplin
(1868-1917)

DUOS *to be announced*

Sonata in G Major, for viola and guitar

Benedetto Marcello
(1686-1739)

Andante

Allegro

Grave

Allegro

featuring **Mr. Green and Ms. Bigelow**

Estampas

Federico Moreno-Torroba
(1891-1982)

Justin Cash

Dane Erickson

Jason Meyer

Charles Middleton

assisted by

Claudine Bigelow

Lawrence Green, *director*

Katie Cowley, *vocal*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 4, 2000 - 7:30 P.M.
de Jong Concert Hall

UNIVERSITY STRING ORCHESTRAS

Walter B. Birkedahl, *Director*

Joel Neves, *Assistant Director*

Natalie Burnside, *Tuesday Orchestra Concertmaster*

Kiersten Henrie, *Thursday Orchestra Concertmaster*

Program

Thursday Orchestra

Divertimento in B-flat, K. 137

W. A. Mozart
(1756-1791)

Andante

Allegro di molto

Allegro assai

Two Elegaic Melodies

Edvard Grieg
(1843-1907)

Conducted by Joel Neves

Concerto grosso, Op. 6, No. 7

Arcangelo Corelli
(1653-1713)

Vivace—Allegro—Adagio

Allegro

Andante Largo

Allegro

Vivace

Jonathan Mason, Grace Liu, *violins*

Joseph Larson, *cello*

INTERMISSION

Tuesday Orchestra

Marche Militaire Francaise

Camille Saint-Saens
(1835-1918)

Carmen Suite No. 1

Georges Bizet
(1838-1875)

Prelude

Aragonaise

Intermezzo

Les Dragons

Les Toreadors

Duet from Act III, *The Tales of Hoffman*

Jacques Offenbach
(1819-1880)

Heather Chipman, soprano
Sarah McDonald, mezzo-soprano

Combined Orchestras

Bolero

Maurice Ravel
(1875-1937)

Tuesday Orchestra Personnel

Violin

Tara Adamson
Katherine Allen
Amber Ard
Brian Ballard
Julia Black
Camille Black
Mara Bolton
Joanna Bowden
Jerry Brewer
Kent Broadbent
Natalie Burnside
Elisa Castillo
Jill Chappell
Jennifer Chesley
Cami Christensen
Sarah Clement
Julia Cook
Emily Davis
Amaris Decker
Kellie Depew
McKell Dilg
Melanie Fife
Michelle Gibbons
Krissa Gibby
Ginny Gilmore
Marianne Graf
Rachel Green
Klumb Greta
Jason Hart
Beth Higginson
Jennifer Higginson
Charlotte Hintze
Tracie Hohl
Shawnie Rae Hoover
Emily Jones
Natalie Judd
Elizabeth Kelly
Amber Lewis
Sarah Loose
Lori Lundell
Jeanette Lyman
Laurel Machula

Kristen Maetani
Janell McEwen
Tiffany Moss
Christina Mugleston
Anike Nabrotzky
Shannon Neeley
Carolyn Newbold
Nicole Nielsen
Shelly Olson
Shelly Patten
Kelsey Poole
Jana Ray
Kelsey Roberts
Erica Scott
Alinda Shelley
Adrian Sheppard
Alysha Smith
Melanie Spjute
Andrea Steinacker
Lucy Stewart
Kimberly Stimpson
Cherilyn Symons
Leslie Vega
Sarah Warner
Michelle Witte

Viola

Susannah Bingham
Margaret Capizzi
Katie Gibson
Amanda Harrison
Susan Hart
Micheline Hessling
Noella Jeo
Jennifer Kelley
Jennifer King
Ariana Lobo
Madeline Malmstrom
Kathryn Olsen
Aaron Read
Melissa Roach
Jennifer Walker
Melissa Wouden

Cello

Alison Bell
Audra Brown
Brandon Buhler
Diana Christensen
Shannon Connors
Natalie Cox
Vanessa Cox
Carl Cranney
Rhead Hatch
Shannon Jones
Lisa Koecher
Rachel Lewis
Maren Michaelson
Lisa Robertson
Nicole Shaffer
Nolan Wright

Bass

Stacey Francom
Karin Magleby
Bradi Snelson

Harp

Cathryn Knoles
Anna Wengreen

Flute

Ariel Amata
Kirsten Dekker
Lindsay Doles
Sarah Jones
Brenda Malone
Kristin Neeley
Kelly Newbold
Angela Rich
Christine Self

Oboe

Kirsten Downing
Hollie Pollen
Jennifer Redfearn

Clarinet

Peter Shirts
Andrea Wells
Michelle Newbold
Alejandro Moreno
Susan Touns

Bassoon

Lisa Bennett
April Christensen
Beth Cummings
P.J. Woolston

Saxophone

McConkie David
Kendall Pyper

Horn

Matt Croft
Ryan Hulme
Kristen Streadbeck

Trumpet

Richard Bragdon
Katrina Rice

Trombone

Marcus Bowers
Melissa Greco
Matthew Hardy
Melanie Newbold
Kevin Steinacker
Ryan Williams

Tuba

Dean Merrill White

Percussion

Ben Bullough
Young-Shin Kim
Natalie Liggett
Valerie Liggett
Charles Stanford

Thursday Orchestra Personnel

Violin

Camille Black
Meika Boogert
Kimberly Clayton
Christina June Elmer
Christine Gardner
Rachel Garff
Natalie Greenwood
Sylvia Grover
Erin Hallmark
Richelle Hansen
Nathan Hayden
Kiersten Henrie
Daniel Hill
Emily Hunter
Catica Jarvis
David Jarvis
Sarajane Jensen
Laura Larson
Grace Liu
Jonathan Mason
Meredith Maughan
Carlie Mullins
Taylor Nadauld
Aniesa Nielson
Rebekah Olsen
Dianne Orcutt
Samuel Parra
Sarah Rueckert
Brooke Sanders
Sarah Webb
Jedda Whetten

Viola

Melissa Fitzgerald
Andrew Gardner
Micheline Hessling
Katrina Pilz
Michelle Chon
Kimberly Clayton
Celia Crane
Allen Frost
Ashley Haberle
Rachel Hunter
Joseph Larsen
Aurelia Lunceford
Kirsten Rudolph
Sinden Rachel
Meredith Stockman
Kristin Wathor

Cello

Michelle Chon
Kimberly Clayton
Celia Crane
Allen Frost
Ashley Haberle
Rachel Hunter
Joseph Larsen
Aurelia Lunceford
Kirsten Rudolph
Meredith Stockman
Kristin Wathor

Bass

Regina Christiansen

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 5, 2000 - 7:00 P.M.
Springville Art Museum

SOPHOMORE RECITAL

Megan Boyle
cello

Student of
Gayle Smith

Assisted by
Robin J. Hancock, *piano*
Dorothy Hardin, *cello*
Ramona Jacob, *cello*
Katie Snow, *cello*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Sonata in D Major, BWV 1028
Adagio
Allegro
Andante
Allegro

Johann Sebastian Bach
(1685-1750)

Concerto in B-flat Major
Adagio (non troppo)

Luigi Boccherini
(1743-1805)
arr. G. Smith

Sonata No. 2 in D Major, Op. 58
Allegro assai vivace
Allegretto scherzando
Adagio
Molto Allegro e vivace

Felix Mendelssohn
(1809-1847)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 5, 2000 - 7:30 P.M.

Tanner Building

SOPHOMORE RECITAL

Curtis Huff

double bass

Student of

Walt Birkedahl

Assisted by

Deena Robinson, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Grave

Evaristo F. dall' Abaco
(1675-1742)

Elegia in Re

Giovanni Bottesini
(1821-1889)

Concerto in D Major
Allegro Moderato
Adagio
Allegro

Karl Ditters von Dittersdorf
(1739-1799)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 5, 2000 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
WIND SYMPHONY

David Blackinton, *conductor*

Guest Conductor - Craig Jessop
with Brass Sections of Timpview High School - David Fullmer, *conductor*
with Brass Sections of Provo High School - Adam Lambert, *conductor*

Program

Jubilation - An Overture	Robert Ward (b. 1917)
A Crescenct Still Abides	David Gillingham (b. 1947)
Prelusion (Premier Performance)	Gaylen Hatton
Symphony #1 in G Minor Finale - Allegro Moderato	Vassili Kalinikov (1866-1901) arr. Glenn C. Bainum

Intermission

Florentiner March	Julius Fucik (1872-1916) ed. Frederick Fennell
Second Suite in F March Song Without Words Song of the Blacksmith Fantasia on the Dargason	Gustav Holst (1874-1934)

Craig Jessop, *guest conductor*

Symphony for Band Adagio - Allegro Adagio Sostenuto Allegretto Vivace	Vincent Persichetti (1915-1987)
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WIND SYMPHONY - WINTER 2000

Flute

Kristi Ballif
Jessica Snarr
Laura Evans

Piccolo

Sarah Meehan

Oboe

Alison Comstock
Julia Hobbs

English Horn

Elizabeth McPhie

Bassoon

Brian Hicks
Mollie Forbes

Clarinet

Marcie Morgan
Stormi Winscot
Katy Boye
Susan Toups
Laura Campbell
Tim Hutchings
Dorothy Anderson
Chrissy Miller

Bass Clarinet

Erica Egli
Michelle Pratt

Contra - Bass Clarinet

Cory Kunz

Alto Saxophone

Chris Bacon
Candice Cannon

Tenor Saxophone

David McConkie

Baritone Saxophone

Amy Chaston

French Horn

Mariah Stringer
Claire Edwards
Rob Davis
Tara Denniston
Brandon Bates

Cornet

Judd Berry
Joy Scharmen
Seretta Hart
Erik Pyne

Trumpet

Jessica Paris
Thad Phelps

Trombone

Ben Porter
Benjamin Shawcroft
Jamie Adams
Jeremy Brewer

Euphonium

Arthur Moore

Tuba

Marcus Bowers
Eliza Chiu

Percussion

Scott Homer
Jamie Lund
Jayme Wagner
Ilene Parry
Ben Harmon

Piano

Bryan Elkins

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 6, 2000 - 5:30 P.M.

Tanner Building

SENIOR RECITAL
Gregory Lawrence Duffin
composition

Student of
Murray Boren
Michael Hicks
David Sargent

Required for the degree Bachelor of Music with a
Major in Composition

Program

I

Antique Time Piece

- I. An Hour: In the Age of Mechanics
- II. A Day: An Observance of the Sun
- III. A Month: As Described by the Moon
- IV. A Year: Measuring Seasons and Solstices

Sonata for Quintet

- I
- II
- III

Four Characters

II

Sonnet VII

Trio for Bass, Baritone Voice and Piano

III

Three Mass Settings for Soprano, Violin and Piano

I. Gloria

II. Agnus Dei

III. Sanctus

Our Lord

Dawn of Night

Three Mass Settings for Soprano

I. Gloria

Gloria in excelsis Deo

Et in terra pax hominibus bonae voluntatis

II. Agnus Dei

Agnus Dei qui tollis peccata mundi, miserere
nobis.

Agnus Dei qui tollis peccata mundi, dona
nobis pacem.

III. Sanctus

Sanctus, sanctus, sanctus Dominus Deus sabbaoth.

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

I. Gloria

Glory to God in the highest.

And on earth peace to those of good will.

II. Agnus Dei

Lamb of God that taketh away the sins of the
world, grant us mercy.

Lamb of God that taketh away the sins of the
world, grant us peace.

III. Sanctus

Holy, holy, holy Lord of Hosts.

The Heavens and Earth are full of thy glory.

Hosanna in the highest.

Our Lord

O Lord, how excellent is thy name in all the earth.

For He loveth the world

That he layeth down His own life.

That He may draw all men unto Him.

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Thursday, April 6, 2000 - 7:30 P.M.

Museum of Art • Lied Gallery

BYU CHAMBER MUSIC CLASS

Program

Quintet in C Major

Franz Schubert
(1797-1828)

Lisa Chan, *violin I*
Rachael Williams, *violin II*
Chantelle Shiu, *viola*
Joe Curtis, *cello I*
Paul Jenkins, *cello II*
COACHED BY MARCEL BOWMAN

Quartet

Johannes Brahms
(1833-1897)

Tessya Lund, *violin I*
Brian Hernandez, *violin II*
Jason Swigert, *viola*
Nathanael Jasinski, *cello*
COACHED BY VESNA GRUPPMAN

String Serenade, Op. 10
Tema con variazioni

Ernst von Dohnanyi
(1877-1960)

Amy Benson, *violin*
Jason Bonham, *viola*
Ramona Jacob, *cello*
COACHED BY VESNA GRUPPMAN

Piano Quartet

Dmitri Shostakovich
(b. 1906)

Mark Oshida, *violin*
Deanna Williams, *violin*
Carma Martino, *viola*
Austin Williams, *cello*
Kalotini Latu, *piano*
COACHED BY LESLIE HARLOW

Nights Songs for Trombone and Violin

Murray Boren

Ryan Williams, *trombone*
Rachael Williams, *violin*
Denise Williams, *piano accompanist*
COACHED BY MURRAY BOREN

Piano Quintet in F Major
Allegro non troppo

Johannes Brahms

Ruth Brown, *violin I*
Kathy Ludlow, *violin II*
Debbie Ashton, *viola*
Dorothy Hardin, *cello*
Gary Middlemiss, *piano*
COACHED BY LESLIE HARLOW

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 6, 2000 - 7:30 P.M.
Tanner Building

JUNIOR RECITAL

Brent Arnold

trombone

Student of
Dan Bachelder

Assisted by
Deena Robinson, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Trombone Concerto
Adagio molto

Gordon Jacob
(b. 1895)

Sonata
Largo
Allegro
Largo
Presto

Benedetto Marcello
(1686-1739)

Evensong

David Uber
(b. 1921)

Intermission

Andante

Antonio Capuzzi
(1755-1818)

Concert Piece No. 5

B. M. Blazewitch
(1881-1942)

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Brigham Young University
College of Fine Arts and Communications
School of Music

Philharmonic/Choral Concert

**Chamber Orchestra
Philharmonic Orchestra
BYU Singers
Concert Choir
Women's Chorus
Men's Chorus**

**April 7, 2000
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center**

Overture to *La Cenerentola*

Gioachino Rossini
(1792-1868)

Variaciones concertantes for Chamber Orchestra

Alberto Ginastera
(1916-1983)

- I. Theme for Violincello and Harp
- II. Interlude for Strings
- III. Variation giocoso for Flute
- IV. Variation in modo di Scherzo for Clarinet
- V. Variation drammatico for Viola
- VI. Variation canonica for Oboe and Bassoon
- VII. Variation ritmica for Trumpet and Trombone
- VIII. Variation in modo di Moto perpetuo for violin
- IX. Variation pastorale for Horn
- X. Interlude for Winds
- XI. Reprise of the Theme for Contrabass
- XII. Variation finale in modo di Rondo for Orchestra

BYU Chamber Orchestra

Kory Katseanes, conductor

Intermission

Gloria

Francis Poulenc
(1899-1963)

I Gloria

Glory to God in the highest.
And on earth peace to men of good will.

II Laudamus te

We praise thee. We bless thee.
We worship thee. We glorify thee.

III Domine Deus

Lord God, Heavenly King,
God the Father almighty.

IV Domine Fili unigenite

Lord Jesus Christ, the only begotten Son.

V Domine Deus, Agnus Dei

Lord God, Lamb of God, Son of the Father.
Who takest away the sins of the world,
Have mercy upon us and receive our prayer.

VI Qui sedes ad dexteram Patris

Thou who sittest at the right hand of the Father,
Have mercy upon us.

Women's Chorus, Men's Chorus, Concert Choir, University Singers
Philharmonic Orchestra
Elizabeth Pike, soprano
Ronald Staheli, conductor

The School of Music

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Howard & Lillian Biddulph
Steven & Thelma Biddulph
Walter B. Birkedahl
William & Grace Broomhead
Duane & Tamra Call
Lynn Blakeslee Calleo
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 8, 2000 - 11:00 A.M.

Tanner Building

SENIOR RECITAL
Sonja Marie Reynolds
french horn

Student of
Laurence Lowe

Assisted by
Robin J. Hancock, *piano*
Hilary Pothier, *violin*
Diana Rhodes, *viola*
Carma Martino, *viola*
Andrea Hall, *cello*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Espana

Vitaly Buyanovsky

Horn Quintet in E-flat, K. 407

Allegro

Andante

Rondo Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Intermission

Villanelle

Paul Dukas
(1865-1965)

Sonata, Op. 17, W. 1631

Allegro moderato

Poco adagio, quasi Andante

Rondo, Allegro moderato

Ludwig van Beethoven
(1770-1827)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 8, 2000 - 11:30 A.M.
Madsen Recital Hall

SENIOR RECITAL
Emily Richards
violin

Student of
Igor and Vesna Gruppman

Assisted by
Massimiliano Frani, *piano*
Daniel O'Bryant

Required for the degree Bachelor of Music with a
Major in Performance

Program

Romanze in G Major, Op. 40

Ludwig van Beethoven
(1770-1827)

Sonata in G Major, Op. 78

Vivace ma non troppo

Adagio

Allegro molto moderato

Johannes Brahms
(1833-1897)

-pause-

Concert No. 5 in A Major, K. 219

(Allegro aperto)

Adagio

Temp di Menuetto

Wolfgang Amadeus Mozart
(1756-1791)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 8, 2000 - 1:00 P.M.

Museum of Art

SOPHOMORE RECITAL
Jennifer Lynn Kunz, *bassoon*

Assisted by
Amadna Dixon, *piano*

David S. Halliday, *tenor saxophone*

Assisted by
Robin J. Hancock, *piano*

Students of
Roger Hicks and Ray Smith

Required for the degree Bachelor of Music with a
Major in Performance

Program

Bassoon Concerto in F, Op. 75
Allegro ma non troppo
Adagio
Rondo: Allegro

Carl Maria Von Weber
(1786-1826)

Sonatina for bassoon and piano
Allegro con moto
Aria: Largo cantabile
Scherzo: Molto vivace

Aleksander Tansman
(1897-1986)

Jennifer Kunz

Intermission

Sonata in E Major
Adagio ma non tanto
Allegro
Siciliano
Allegro assai

Johann Sebastian Bach
(1685-1750)

Concerto in C, KV 314

Allegro aperto

Andante ma non troppo

Rondo: Allegretto

Wolfgang Amadeus Mozart

(1756-1791)

David Halliday

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Brigham Young University
College of Fine Arts and Communications
School of Music

Presents

"Get Your Game On"

Sam "Wants to Marry a Millionaire" Blackham
Jeff "Gong Show" Gabbitas
Greg "Let's Make a Deal" Giauque
Mike "Wheel of Fortune" Gilchrist
Kevin "Beat the Clock" Gunnell
Joe "Joker's Wild" Le Baron
Jeremy "Supermarket Sweeps" Pexton
Matt "Concentration" Pilling
Tandy "Jeopardy" Whitaker

Director/Advisor/Leader of the Band: Jim "Final Answer" Anglesey
Sound: Vaughn "I'd like to ask the audience" Armstrong,
Rodolfo "Phone a Friend" Ceballos, & Carl "50-50" Duerichen

Almost all songs arranged by Vocal Point and former Vocal Point Members

This concert is brought to you by Voca Cola and Voco Puffs, official snacks of Vocal Point

No stage hands were harmed during the making of this performance.

Check out our newest CD *Mouthing Off* on sale now in the lobby. check out our old CDs too.

There's stylish hats and T-shirts for your wearing enjoyment too.

Thank you sincerely for all your support. You keep us singing!

April 8, 2000
2 P.M. & 7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

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past VP-ers	Chucky Cheese	Our Favorite Game Shows:
The stage crew	Cold Root Beer mugs	Who Wants to Be a
Brenda Bigler	Ben Stein	Millionaire
Amber Blakesley	George Steinbrenner	Iron Chef
Juli, Mishasta, Carrie, Mary,	David Brenner	Match Game
Jakie, Rebecca, Andrea	David Duchovney	Password
Diamond Rio	David Letterman	Win Ben Stein's Money
Diamond Dallas Page	Heart Doctors	The Price is Right
<i>The Daily Universe</i>	doctors of Arts and Letters	Let's Make a Deal
<i>The Daily Herald</i>	Art Linkletter	Press Your Luck
Steve Young	Art Fleming	Make Me Laugh
Donny & Marie	Art for art's sake	What's My Line?
Paul Baltes	Art Moore	Who's Line is it Anyway?
"Weird" Al Yankovic	Garry Moore	Double Dare
Tinky Winki	Tuesdays with Morie	Dot's Correct
Wink Martindale	Morey Amsterdam	The \$25,000 Pyramid
Elvis	Moriarty	Hollywood Squares
Regis	Billy Barty	Card Sharks
Chung King	Billy Budd	Twenty One
King Kong	Bud Collyer	The Dating Game
Hong Kong	Larry Bud Melman	Winning Lines
Hong Kong Phooey	Larry Hagman	Love Connection
Alex Trebek	Jeanie	The Newlywed Game
Bob Eubanks	Gene Rayburn	Family Feud
Pat Sajak	Mean Gene the Dancing	Greed
Vanna White	Machine	Tattletales
Betty White	Soul Train	To Tell the Truth
Allen Ludden	David Soul	Jeopardy
Luddne's Cough Drops	Paul Michael Glaser	Divorce Court
John Cawfee	Michael Keaton	Tic Tac Dough
Glynis Johns	Buster KEaton	The Gong Show
Gwyneth Paltrow	Buster Bunny	Shop Til You Drop
William shakespeare	Performing Arts	Sale of the Century
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Dr. Seuss	Tantara Records	Pictionary
Spin doctors	Benny Goodman	Where in the World is
The BYU A Cappella Club	Charlie Brown	Carmen SanDiego?
The BYU School of Music	Charles Schultz	
David Randall	Hogan's Heros	Thanks to our families and
Ron Simpson	Richard Dawson	friends. Thanks to each one
Pete Codella	Dawson's Creek	of you for coming tonight.
	Buffy	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 8, 2000 - 3:00 P.M.
HFAC - E400

OBOE MASTER CLASS

Guest artist
Marilyn Zupnik, *oboe*

Program

Participant	Etude
Melanie Carter	Ferling - 43, 44
Elizabeth Young	Barret - Grand Study 11
Carrie Bills	Brod - 12, 13
Brenda Bigler	Ferling - 27, 28
Alison Comstock	Brod - 6
Julia Hobbs	Barret 23
Elizabeth McPhie	Brod 11

Marilyn Zupnik is a graduate of the Curtis Institute of Music, where she studied with John de Lancie. Her teachers prior to that were Robert Zupnik, John Mack and Elden Gatwood. She has played principal oboe with the Minnesota Orchestra in Minneapolis since 1980.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 8, 2000 - 3:30 P.M.
Museum of Art

JUNIOR RECITAL

Tracy Olson
violin

Student of
Igor and Vesna Gruppman

Assisted by
Jane Galloway, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Partita No. 2 in D Minor
Gigue

Johann Sebastian Bach
(1685-1750)

Concerto No. 2 in D Minor, Op. 22
Andante - Moderato

Henri Vieuxtemps
(1820-1881)

Quartet in G Minor, Op. 27
III. Intermezzo

Edvard Grieg
(1843-1907)

Allison Gagon, *violin*
Jason Bonham, *viola*
Desirée Brooks, *cello*

Serenade

Franz Schubert
(1797-1828)

Concerto in G Minor, Op. 26
Allegro energico

Max Bruch
(1838-1920)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 8, 2000 - 4:00 P.M.
Madsen Recital Hall

BYU HARP SOLO AND ENSEMBLE
ShruDeli Ownbey, director

Program

Impromptu pour la harpe, Op. 86	Cathryn Knoles	Gabriel Faure (1845-1924)
Giga	Shelley Jones	Arcangelo Corelli (1653-1713)
Claire de lune	Tiraje Anderson, Emily Dougall, Claire Harris, Cathryn Knoles, Nelda Maschmeyer, Natalie Thomas	Claude Debussy (1862-1918) trans. for 2 or more harps by C. Salzedo
Morrison's Jig	Caroline Benzley, Heidi Hicken, Jamie Huls, Janelle Kershaw, Katie Knudson, Amy Richardson	Traditional Irish Tune arr. by S. O'Meara
"Barcarolle" from the <u>Tales of Hoffman</u>	Tiraje Anderson, <i>harp</i> Emily Shumway and Lindsay Husted, <i>soprano</i>	Jacques Offenbach (1819-1880)
Minuet in G	Jamie Huls	Johann S. Bach (1685-1759)
The Harmonious Blacksmith	Anna Wengreen	Georg Freidrich Handel (1685-1759)
Automne	Heidi Hicken	Marcel Grandjany (1891-1975)
Etude No. 6 "Andante" from Violin Sonata No. 2	Claire Harris	Johann S. Bach arr. M. Grandjany
Theme and Variations	Megan Palmer	Franz Josef Haydn (1732-1809)
Un Sospiro	MiKell DeMille	Franz Liszt (1811-1889) trans. H. Renie
Concerto for Harp and orchestra, 2 nd mvt Tema con Variazioni	Anamae Anderson, <i>harp</i>	Reinhold Gliere (1875-1956) Ed. by K. Erdeli

Concerto in tre tempi, 1 st mvmt Allegro brillante	Jedda Whetten, <i>piano</i>	Adrien Boieldieu (1775-1834)
	Maria Watkins, <i>harp</i> Jedda Whetten, <i>piano</i>	
Short Story Ye Banks and Braes		H. Lichner traditional arr. J. Weidensaul
	Skylar Campbell, Lisa Garcia, Jeanette Ludwig	
Allegro		Shinichi Suzuki (1898-1998)
Lightly Row		Shinichi Suzuki 2 nd harp parts B. Meixner
	Darren Anderson, Cara Avondet, Melinda de Gaston, Barabra Lockhart, Allison Mecham, Linna Rowell, Janelle Salls, Beverly Walker, Lianne Walters	
Seguidilla		Carlos Salzedo (1885-1961)
	assisted by Anamae Anderson, MiKell DeMille	
"Menuet" and "Forlane" from <u>Tombeau de Couperin</u>		Maurice Ravel (1875-1937) trans. from harp duo by S. Chaloupka
Cordova		Isaac Albeniz (1680-1909) arr. by M.H. Cambern
	Anamae Anderson, Megan Decker, MiKell DeMille, Shelley Jones, Maryann Wahlstrom, Anna Wengreen	

The harp players from Brigham Young University would like to welcome our guest Maria Watkins and congratulate her for placing in the finals in the Kingsville, Texas competition. At present Maria studies with Daphne Boden at the Royal Academy of Music in London, England. She began studying with ShruDeLi Ownbey when she was 6 years old.

I would like to acknowledge MiKell MacKay DeMille for her significant contributions to the harp program at BYU. She has been a teacher and assistant for 3 years. She is graduating and this will be her last recital with the other students. MiKell will graduate in the summer of 2000. Her consistent 3 hours of practicing and cheerful attitude have endeared her to all of us and we will miss her conscientious standards of excellence. She has completed her senior recital and was also chosen to perform on the Concerto night. She began studying the harp at age 4. This is a new step in MiKell's life and she is already a successful teacher with 25 of her own students. Thank you for all you have given to each of us.

ShruDeLi Ownbey, harp program co-ordinator

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, April 8, 2000 - 7:30 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Kamber Price

horn

Student of

Laurence Lowe

Assisted by

Amanda Nixon, *piano*

Hilary Pothier, *violin*

Jason Bonham, *viola*

Carma Martino, *viola*

Andrea Hall, *cello*

In partial fulfillment of the requirements for the degree

Master of Music

Program

Sonata in F Major, Op. 17

Allegro moderato

Poco Adagio, quasi Andante

Rondo-Allegro moderato

Ludwig van Beethoven

(1770-1827)

Horn Quintet in E-flat Major, K. 407

Allegro

Andante

Rondo

Wolfgang Amadeus Mozart

(1756-1791)

Second Horn Concerto in E-flat Major

Allegro

Andante con moto

Allegro molto

Richard Strauss

(1864-1949)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 8, 2000 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Denae Coco

piano

Student of

Paul Pollei

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata in E-flat Major, Hob. XVI/49

Allegro

Adagio e cantabile

Finale: Tempo di Minuet

Joseph Haydn

(1732-1809)

Nocturne in F-sharp Minor, Op. 48, no. 2

Frederic Chopin

(1810-1849)

Polonaise in C Minor, Op. 40, no. 2

Frederic Chopin

Six Bagatelles, Op. 119

Ludwig van Beethoven

Allegretto

(1770-1827)

Andante con moto

A l'allemande

Andante cantabile

Risoluta

Andante - Allegretto leggiermente

Toccata

Claude Pascal

(b. 1921)

Nocturne, Op. 20

Lowell Liebermann

(b. 1961)

Two Studies, Op. 38

Eugene Goossens

Folk-tune

(1893-1962)

Scherzo

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 11, 2000 - 7:30 P.M.
de Jong Concert Hall

UNIVERSITY CHORALE EVENING SECTION

Paul Broomhead, *conductor*

Program

I

Lacrymosa, No. 7 from "Requiem"

W. A. Mozart
(1756-1791)

Dixit Dominus (from Vesperai solennes de confessore, K. 339)

W. A. Mozart

Joseph Hoffman, *accompanist*

II

Three Celtic Invocations

Daniel E. Gawthrop

Morning Prayer

The Lightener of the Star

God Be With Us

III

St. Louis Blues

arr. Kirby Shaw

Richard A. Lunt, *conductor*

Turn Around, Look at Me

arr. Patti Drennan

Sit Down Servant

arr. Linda Twine

Joseph Hoffman, *accompanist*

Special thanks to Melba Latu for rehearsal accompaniment

UNIVERSITY CHORALE AFTERNOON SECTION
Dan Hall and Dwight Bigler, *conductors*
Aimee Reese, Duncan Peterson, Stephanie Talbot, *accompanists*

I

All People that on Earth Do Dwell

Johann Sebastian Bach/Gustav Holst

Swell the Full Chorus

G. F. Handel
(1685-1759)

II

Psalm 81, To God Our Strength

arr. Parker/Shaw

Os Justí

Anton Bruckner
(1824-1896)

The mouth of the just, who meditates, has wisdom.
Furthermore, the tongue of such a man speaks with inward conviction.
The law of God is in the heart of that man.
He will not stumble.

III

Cantique de Jean Racine

Gabriel Fauré
(1845-1924)

Hosanna in excelsis Deo

Charles Gounod
(1818-1893)

IV

Tambur

arr. Lajos Bárdos (b. 1899)

Dirait-on

Morten Lauridsen
(b. 1943)

Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caressing itself, so they say;

Self caressing
Through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

El Vito

arr. Mack Wilberg

Do not look at me, little sweetheart,
Or I will fall in love.
Do not look at me, little sweetheart
Or I will faint.

Leave me, for I do not want
to pass through more pain.
If I tell you to go
What more do you want me to say!

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 11, 2000 - 9:15 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Melissa Price

violin

Student of

Igor and Vesna Gruppman

Assisted by

Ryan Murphy, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Concerto for Violin in A Minor, Op. 28
Allegro Moderato

Karl Goldmark
(1830-1915)

Sonata No. 1 in G Minor, BWV 1001
Adagio

Johann Sebastian Bach
(1685-1750)

Intermission

Sonata No. 5 in F "Spring", Op. 24
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Allegro ma non troppo

Ludwig van Beethoven
(1820-1881)

Concerto No. 1 in G Minor, Op. 26
Finale: Allegro energico

Max Bruch
(1838-1920)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Wednesday, April 12, 2000 - 7:30 P.M.

Madsen Recital Hall

WOODWIND CHAMBER MUSIC

Program

Divertimento for Flute, Oboe and Clarinet

Malcolm Arnold

(b. 1921)

Allegro energico

Languido

Vivace

Andantino

Maestoso

Piacevole

Tiffany Udy, *flute*

Brenda Bigler, *oboe*

Dorothy Anderson, *clarinet*

Trio for Flute, Hautbois and Piano

Jean Michel Damase

(b. 1928)

Molto allegro - Allegro - Moderato

Allegretto con spirito

Allegro scherzando

Moderato - Andante

Rebecca Svedin, *flute*

Elizabeth Young, *oboe*

Christine Farnsworth, *piano*

Te sorprende?

Jorge Olaya-Munoz

(b. 1916)

Semblanzas

Jorge Olaya-Munoz

Music from Colombia for Woodwind Quintet

Angela Rich, *flute*

Carrie Bills, *oboe*

Katy Boye, *clarinet*

Melissa Bitter, *bassoon*

Kamber Price, *horn*

Don Giovanni

Wolfgang Amadeus Mozart
(1756-1791)

Ouvertura - Andante - Allegro molto
Introduzione - Notte e giorno faticar
Ah chi mi dice mai
Madamina, il catalogo e questo
Giovinette che fate all' amore

La ci darem la mano
Non ti fidar, o misera
Dalla sua pace
Fin ch'han dal vino
Batti, batti, o bel Masetton

Alison Comstock, *oboe*
Melanie Carter, *oboe*
Susan Toups, *clarinet*
Chrissy Miller, *clarinet*

Mariah Stringer, *horn*
Renee Wilson, *horn*
Elizabeth Mason, *bassoon*
Rebecca Kohler, *bassoon*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 19, 2000 - 6:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Nedra Bellon

piano

Student of

Jeffrey Shumway

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Prelude and Fugue in D Minor, BWV 875

Johann Sebastian Bach
(1685-1750)

Andante Favori WoO 57

Ludwig van Beethoven
(1770-1827)

Papillons, op. 2

Robert Schumann
(1810-1856)

Pause

Lyric Pieces

Edvard Grieg
(1843-1907)

Album Leaf, op. 47, no. 2

Elegy, op. 38, no. 6

Scherzo, op. 54, no. 5

Summer Evening, op. 71, no. 2

Danse

Claude Debussy
(1862-1918)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 19, 2000 - 7:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Ken Adams

organ

Student of

Don Cook

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Präludium in D Major, BWV 139

Dieterich Buxtehude
(1637-1707)

Das Orgelbüchlein

Von Himmel hoch da komm ich her, BWV 606

Vater unser im Himmelreich, BWV 636

Wenn wir in höchsten Nöten sein, BWV 641

Johann Sebastian Bach
(1685-1750)

Fugue in G Minor, BWV 578

Johann Sebastian Bach

Prelude and Fugue in C Minor, Op. 37, no. 1

Felix Mendelssohn-Bartholdy
(1809-1847)

Eleven Choral Preludes, Op. 122

Herzlich tut mich erfreuen

O wie selig seid ihr doch, ihr Frommen

Herzlich tut mich verlangen

Johannes Brahms
(1833-1897)

Suite Gothique, Op. 25

Prière á Notre-Dame

Toccata

Léon Boëllmann
(1862-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 20, 2000 - 6:30 P.M.

Keith Jorgenson's

SOPHOMORE RECITAL

Katherine Grover

violin

Student of

Vesna Gruppman

Assisted by

Ryan Murphy, *piano*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Partita No. 2 in D Minor, BWV 1004

Allemande

Sarabande

Gigue

Johann Sebastian Bach

(1685-1750)

Concerto No. 13 in D Major

Allegro Maestoso

Rodolphe Kreutzer

(1766-1831)

Concerto No. 2 in F-sharp Minor, Op. 19

Allegro

Andante

Henri Vieuxtemps

(1820-1881)

Romanza Andaluza

Pablo de Sarasate

(1844-1908)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 20, 2000 - 7:30 P.M.
de Jong Concert Hall

BYU CHAMBER ORCHESTRA

Kory Katseanes, conductor

Program

Marching Song, Op. 22b, Song without Words

Gustav Holst
(1874-1934)

Symphny no. 2

Murray Borren
(b. 1950)

- I. Visitation
- II. Revery
- III. Contemplation
- IV. Dance

Intermission

Suite from *Pelleas and Melisande*, Op. 80

Gabriel Faure
(1845-1924)

- I. Prelude
- II. Spinning Song
- III. Sicilienne
- IV. Death of Melisande

Appalachian Spring

Aaron Copland
(1900-1990)

Upcoming Performances

May 5	Samara, Russia
May 8	Saratov, Russia
May 11	Volgograd, Russia
May 13, 15	Rostov, Russia
May 19, 20	Moscow, Russia

1st Violins

Rosalie Lund
Emily Richards
Allison Unsworth
Bryan Hernandez
Heidi Sorenson
Ammon Starr
Jennie Hawkes
Allison Gagon
Becky Roesler

2nd Violins

Melissa Price
Mark Oshida
Tracy Olsen
Lexye Lund
Ruth Brown
Kathy Ludlow
Dallin Hansen
Melissa Christensen

Viola

Tessy Lund
Chris Lewis
Jason Bonham
Amanda Ridge
Debbie Aston
Carma Martino

Cello

Emma Farnsworth
Brian Stucki
Nathanael Jasinski
Ramona Jacob
Sterling Oaks

Bass

Dan O'Bryant
Trevor Reed
Scott Daniels

Harp

Anamae Anderson

Flute

Rebecca Svedin
Angela Rich

Oboe

Elizabeth Young
Carrie Bills

Clarinet

Katy Boye
Erica Egli

Bassoon

P.J. Woolston
Melissa Bitter

French Horn

Erin Shumate
Kamber Price

Trumpet

Dan Thrower
Sam Pierce

Trombone

Ryan Williams

Percussion

Mike Henrie
Tim Fellows

Piano

Heidi Sorenson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 25, 2000 - 4:00 P.M.

Madsen Recital Hall

SENIOR RECITAL
Rebecca Jean Arnott
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a
Major in Performance

Program

French Suite in G Major, BWV 816

Allemande

Courante

Sarabande

Bourrée

Gavotte

Gigue

Johann Sebastian Bach
(1685-1750)

Sonata in D Major, Op. 10, no. 3

Presto

Largo e mesto

Menuetto-Trio: Allegro

Rondo: Allegro

Ludwig van Beethoven
(1770-1827)

Intermezzo in A Major, Op. 118, no. 2

Johannes Brahms
(1833-1897)

Capriccio in B Minor, Op. 76, no. 2

Johannes Brahms

Sonatine

Modéré

Mouvement de menuet

Animé

Maurice Ravel
(1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Fiday, April 28, 2000 - 6:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Erica Ruth Egli

clarinet

Student of

William Holman

Assisted by

Christopher Beesley, *piano*

Alicia Kaelin, *piano*

Nathan Jasinski, *cello*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata

I. Allegro Tristamente

II. Romanza

III. Allegro con Fouco

Francis Poulenc

(1899-1963)

Cappriccio for Solo Clarinet

Henrich Sutermeister

(1910-1995)

Intermission

Trio fur Klavier, Klarinette odor Violine, und Violoncello Op. 11 Ludwig van Beethoven

I. Allegro con brio

(1770-1827)

II. Adagio

III. Allegretto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 29, 2000 - 4:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Alison Gagon
violin

Student of
Vesna Gruppman

Assisted by
Ryan Murphy, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

Caprice No. 2

Pierre Rode
(1774-1830)

Concerto in E Minor
Allegro

Felix Mendelssohn
(1809-1847)

Pause

Partita No. 2 in D Minor
Sarabande

Johann Sebastian Bach
(1685-1750)

Introduction and Rondo Capriccioso

Camille Saint-Saëns
(1835-1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 29, 2000 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Camille Westover
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a
Major in Performance

Program

Italian Concerto, BWV 971
Allegro
Andante
Presto

Johann Sebastian Bach
(1685-1750)

Sonata in A Minor, KV 310
Allegro maestoso
Andante cantabile con espressione
Presto

Wolfgang Amadeus Mozart
(1756-1791)

Danzas Argentinas
Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero

Alberto E. Ginastera
(1916-1983)

Ballade No. 3 in A-flat Major, Op. 47
Allegretto

Frederic Chopin
(1810-1849)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, May 2, 2000 - 7:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Julia Thomas

piano

Student of

Jeffrey Shumway

Assisted by

Jenny Shaw, *piano*

Required for the degree Bachelor of Music with a
Major in Performance

Program

English Suite No. 5

Prelude

Allemande

Courante

Sarabande

Passepied I, II

Gigue

Johann Sebastian Bach

(1685-1750)

Mazurka in C-sharp Minor, Op. 30, no. 4

Nocturne in B Major, Op. 9, no. 3

Frédéric François Chopin

(1810-1849)

Dansa do Botocudo (1941)

Francisco Mignone

(1897-1986)

Intermission

Fairy Tale (1844)

Dahlia Polka (1841)

Bedřich Smetana

(1897-1986)

Prelude in A Minor, Op. 32, no. 8

Sergei Rachmaninoff
(1873-1943)

Concerto in E-flat Major, K. 271
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, May 3, 2000 - 7:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Shelley Jones

harp

Student of

Shru DeLi Ownbey

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Theme and Variations

Josef Haydn-Salzedo
(1732-1809)

Giga

Arcangelo Corelli-Salzedo
(1653-1713)

Concerto in B-flat, 1st Movement
Andante Allegro

George Frideric Handel-Salzedo
(1685-1759)

La Fille aux Cheveux de Lin

Claude Debussy-Salzedo
(1862-1918)

The Lord's Prayer

Albert Hay Malotte-Salzedo
(1895-1964)

Seguidilla

Carlos Salzedo
(1885-1961)

Rumba

Carlos Salzedo
(1885-1961)

Impromptu'Caprice

Gabriel Pierné
(1863-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, May 5, 2000 - 6:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Valerie Jones

piano

Student of

Jeffrey Shumway

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Prelude and Fugue III, BWV 872

Johann Sebastian Bach
(1685-1750)

Sonata in C Major, K. 330

Allegro moderato
Andante cantabile
Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Mazurka in G Major, op. 50, no. 1

Fryderyk Chopin
(1810-1849)

Nocturne in F-sharp Major, op. 15, no. 2

Fryderyk Chopin
(1810-1849)

Polka in F-sharp Major, op. 7, no. 1

Bedrich Smetana
(1824-1884)

Intermission

Blumenstück, op. 19

Robert Schumann
(1810-1856)

Six Preludes, op. 13

Maestoso

Allegro

Andante

Allegro

Allegro

Presto

Alexander Skryabin
(1872-1915)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, May 5, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Kay Elizabeth Webb
soprano

Student of
Arden Hopkin

Assisted by
Robin J. Hancock, *piano*
Glenn Webb, *baritone*

Required for the degree Bachelor of Music with a
Major in Performance

Program

I

Wann kömmt du mein Heil?
from "Wachet Auf," BWV 140

Johann Sebastian Bach
(1685-1750)

E pur così in un giorno/Piangerò la sorte mia
from "Giulio Cesare"

George Frederic Handel
(1685-1759)

II

Der Musikant
Das Ständchen
Die Zigeunerin

Hugo Wolf
(1860-1903)

III

Mandoline

Claude Debussy
(1862-1918)

Mandoline

Gabriel Dupont
(1878-1914)

Oh! Quand je dors

Franz Liszt
(1811-1886)

IV

Love and Friendship
The Vain Desire
My True Love Hath My Heart

John Ireland
(1879-1962)

V

Do You Love Me?
from "Fiddler on the Roof"
Chu-Chi Face
from "Chitty Chitty Bang Bang"
If I Loved You
from Carousel

Sheldon Harnick and Jerry Bock

Richard and Robert Sherman

Richard Rogers and Oscar Hammerstein



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 6, 2000 - 7:30 P.M.

Madsen Recital Hall

GRADUATE RECITAL
Emily McCormick Malinka
soprano

Student of
Lila Stuart-Bachelder

Assisted by
David Brown, trumpet
Ryan Murphy, piano
Lawrence Vincent, tenor

In partial fulfillment of the requirements for the degree
Master of Music

Program

Arie con Tromba Sola
Si suoni la tromba
Si rescaldi il Tebro
Farò la vendetta

Alessandro Scarlatti
(1660-1725)

Abendempfindung an Laura
Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte
Ach ich liebte, war so glücklich, from *Die Entführung aus dem Serail*

Wolfgang Amadeus Mozart
(1756-1791)

Berlitz: Introduction to French
Before You Land
When You Go Sightseeing
When You Go Shopping
Is There a Doctor in the House?
And Not to Forget Romance!
In An Emergency

Joseph Fennimore

Three Edith Sitwell Settings
Through Gilded Trellises
Daphne
Old Sir Faulk

William Walton
(1902-1983)

Ah fors'è lui and Sempre libera, from *La Traviata*

Giuseppe Verdi
(1813-1901)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, May 9, 2000 - 7:30 P.M.

Madsen Recital Hall

FACULTY RECITAL
Kristine Parker, *flute*
Jeffrey Shumway, *piano*
Rebecca Wilberg, *soprano*

Sonate en Forme de Suite

Prélude

Menuet

Sarabande

Rondo

Jacques Castérède
(b. 1926)

The Illusion: Adagio and Variations, op. 133

Anton-Bernard Fuerstenau
(1762-1852)

Intermission

Three Irish Folksong Settings for Voice and Flute

The Salley Gardens

The Foggy Dew

She Moved Through the Fair

John Corigliano
(b. 1938)

Image pour flûte seule, op. 38

Eugène Bozza
(1905-1991)

Sicilienne et Burlesque

Alfredo Casella
(1883-1947)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, 19 May 2000, 7:30 p.m.

Provo Central Stake Center

SOPHOMORE RECITAL

Sheralie Monroe
organ

Student of
Douglas E. Bush

PROGRAM

Chorale Preludes	Dietrich Buxtehude
Nun lob, mein Seel, den Herren, BuxWV 212	(1637-1707)
Ach Herr, mich armen Sünder, BuxWV 178	
Erhalt uns, Herr, bei deinem Wort, BuxWV 185	
 Prelude and Fugue in C Minor, op. 37, no. 1	 Felix Mendelssohn
	(1809-1847)
 Concerto in C Major, Hob. XVIII:5	 Franz Joseph Haydn
Allegro moderato	(1732-1809)
Andante	
Allegro	
Assisted by Jason Swigert, Rachel Bakes, violin; Andrew Moore, cello	
 From <i>Vêpres du commun</i>	 Marcel Dupré
Magnificat I, op. 18, no. 10	(1886-1971)
Antiphon V, op. 18, no. 5	
 Trio Sonata No. 1 in E-flat Major, BWV 525	 Johann Sebastian Bach
[Allegro moderato]	(1685-1750)
Adagio	
Allegro	
 Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons	 Maurice Duruflé
	(1902-1986)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, May 25, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Amy Astle Weaver

piano

Student of

Irene Peery-Fox

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

English Suite No. 3 in G Minor

Prelude

Allemande

Courante

Sarabande

Gavotte I, Gavotte II

Gigue

Johann Sebastian Bach

(1685-1750)

Ballade in F Minor, Op. 52, no. 4

Frederic Chopin

(1810-1849)

Sonata in A-flat Major, Op. 110

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo

Ludwig van Beethoven

(1770-1827)

Sonata No. 3, Op. 28

Allegro tempestoso

Sergei Prokofiev

(1891-1953)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Thursday, May 25, 2000 - 9:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Charlotte E. Miller

piano

Student of

Irene Peery-Fox

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata op. 53 (Waldstein)

Allegro con brio

Adagio molto

Rondo

Ludwig van Beethoven

(1770–1827)

Images I

Reflets dans l'eau

Hommage a Rammeau

Mouvement

Claude Debussy

(1862–1918)

12 Virtuosoic Studies, op. 46

Novelette

Moto Perpetuo

Wild Chase

Polonaise

Edward MacDowell

(1862–1908)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, May 26, 2000 - 7:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Rachel Skousen

piano

Student of

Paul Pollei

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

French Suite in C Minor, BWV 813

Allemande

Corrente

Sarabande

Air

Menuet

Gigue

Johann Sebastian Bach

(1685-1750)

Nocturne in G Minor, Op. 27, no. 1

Frédéric Chopin

(1810-1849)

Sonata in F Major, Op. 10, no. 2

Ludwig van Beethoven

Allegro

(1770-1827)

Allegretto

Presto

Idílio, Op. 15, no. 2

Oscar Lorenzo Fernández

(1897-1948)

Rhapsody in E-flat Major, Op. 119, no. 4

Johannes Brahms

(1833-1897)

Four Original Arrangements
Fascinating Rhythm
Impromptu in Two Keys
'S Wonderful
I Got Rhythm

George Gershwin
(1898-1937)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 2, 2000 - 7:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Melanie Quinn Dewey

piano

Student of

Marlene Bachelder

**Required for the degree Bachelor of Music
with a major in Performance and Pedagogy**

Program

English Suite III in G Minor

Prélude

Allemande

Courante

Sarabande

La Musette

Gigue

Johann Sebastian Bach

(1685–1750)

Sonata in C Major, Op. 53

Allegro con brio

Introduzione

Rondo

Ludwig van Beethoven

(1770–1827)

Etude Tableaux, Op. 33, No. 8

Sergei Rachmaninoff

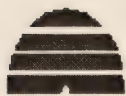
(1873–1943)

Etude, Op. 25, No. 12

Frédéric Chopin

(1810–1849)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, June 3, 2000 - 4:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Leslie Ricks Curtis

piano

Student of

Paul Pollei

**Required for the degree Bachelor of Music
with a major in Performance and Pedagogy**

Program

Toccata in D Major

Johann Sebastian Bach
(1685–1750)

Sonata in E-flat Major, op. 27, no. 1

Andante—Allegro

Allegro molto e vivace

Adagio con espressione

Allegro vivace

Ludwig van Beethoven
(1770–1827)

Nocturne in B-flat Minor, op. 9, no. 1

Frédéric Chopin
(1810–1849)

Nocturne in E-flat Major, op. 9, no. 2

Frédéric Chopin

Six Dances in Bulgarian Rhythm

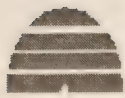
No. 2

No. 5 Allegro molto

No. 6

Béla Bartók
(1881–1945)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 3, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Amy Beth Benson

violin

Student of

Igor and Vesna Gruppman

Assisted by

Massimiliano Frani, *piano*

In lieu of graduation Jury Examination

Program

Sonata for Violin and Piano No. 1 in G Major, op. 78

Vivace man non troppo

Adagio

Allegro molto moderato

Johannes Brahms

(1833–1897)

Intermission

Concerto No. 1 in D Major, op. 19

Andantino

Vivacissimo

Moderato

Sergei Prokofiev

(1891–1953)

Souvenir D' Amerique, or "Yankee Doodle"

Henri Vieuxtemps

(1820–1881)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Saturday, June 10, 2000 - 2:30 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Amanda Bliss Croft

oboe

Student of

Geralyn Giovannetti

Assisted by

Christopher Beesley, *piano and harpsichord*

Jonathan Bowman, *piano*

Mathew Croft, *horn*

PJ Woolston, *bassoon*

**Required for the degree Bachelor of Music with a
Major in Performance**

Program

Sonata in A Minor

Siciliana

Spirituoso

Andante amabile

Vivace

George Phillip Telemann
(1681–1767)

Sonata for Oboe and Piano

Élégie

Scherzo

Déploration

Francis Poulenc
(1899–1963)

Intermission

Concertante

Andante—Allegro non troppo

Emile Paladilhe
(1844–1926)

Trio, op. 61

Allegretto

Presto

Andante con moto

Allegro

Heinrich von Herzongenberg

(1843–1900)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Sunday, 9 July 2000, 6:00 p.m.
Provo Central Stake Center

SENIOR RECITAL

Jane Dye
organ

Student of
Douglas E. Bush

PROGRAM

Praeludium in D Major, BuxWV 139	Dietrich Buxtehude (1637-1707)
Ach Gott, vom Himmel sieh darein	Johann Nicolaus Hanff (1665-1711/12)
Trio Sonata No. 1 in E-flat Major, BWV 525 [Allegro moderato]	Johann Sebastian Bach (1685-1750)
O Welt, ich muss dich lassen, op. 122, no. 11	Johannes Brahms (1833-1897)
Neun Stücke, op. 129 1. Toccata 4. Melodia	Max Reger (1873-1916)
Sonata in D Minor, op. 65, no. 6 Choral, Andante sostenuto, Allegro molto Fuga Sostenuto e legato Finale	Felix Mendelssohn (1809-1847)
Suite du second ton Prélude Tierce en taille Duo Basse de Trompette Trio de Flûtes Dialogue Petit plein jeu	Jean Adam Guillaume Guilain (ca. 1680-ca. 1739)



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, July 15, 2000 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Nathanael David Jasinski
violoncello

Student of
Gayle Smith

Assisted by
Massimiliano Frani, *piano*

Program

Suite No. 1 in G Major for Unaccompanied Cello, BWV 1007

J. S. Bach
(1685–1750)

Prelude
Allemande
Courante
Sarabande
Minuet I & II
Gigue

Sonata in A Minor, D. 821 “Arpeggione”

Franz Schubert
(1797–1828)

Allegro moderato
Adagio
Allegretto

Sonata in G Minor, op. 19

Sergei Rachmaninoff
(1873–1943)

Lento–Allegro Moderato
Allegro Scherzando
Andante
Allegro Mosso

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Wednesday, July 19, 2000 - 7:30 P.M.

Madsen Recital Hall

GUEST RECITAL

Brent Hugh

piano

Program

Preludes, Op. 28

1. C Major, Agitato
2. A Minor, Lento
3. G Major, Vivace
4. E Minor, Largo
5. D Major, Molto allegro
6. B Minor, Lento assai
7. A Major, Andantino
8. F# Minor, Molto agitato
9. E Major, Largo
10. C# Minor, Molto allegro
11. B Major, Vivace
12. G# Minor, Presto
13. F# Major, Lento
14. Eb Minor, Allegro
15. Db Major, Sostenuto
16. Bb Minor, Presto con fuoco
17. Ab Major, Allegretto
18. F Minor, Molto allegro
19. Eb Major, Vivace
20. C Minor, Largo
21. Bb Major, Cantabile
22. G Minor, Molto agitato
23. F Major, Moderato
24. D Minor, Allegro appassionato

Frédéric Chopin
(1810–1849)

Intermission

Valses nobles et sentimentales

Maurice Ravel

(1875–1937)

- I. Modéré—très franc
- II. Assez lent—avec une expression intense
- III. Modéré
- IV. Assez animé
- V. Presque lent—dans un sentiment intime
- VI. Vif
- VII. Moins Vif
- VIII. Épilogue—Lent

Sonata

Béla Bartók

(1881–1945)

- I. Allegro moderato
- II. Sostenuto e pesante
- III. Allegro molto

BRENT HUGH lives with his wife, Jan, and four-year-old son, Jonathan, in Raytown, Missouri. Brent is Assistant Professor of Music at Missouri Western State College.

Brent has performed recitals at Temple Square and Steinway Hall in Salt Lake City, Utah, as well as other locations throughout the western United States. The Westmar College Gleam (LeMars, Iowa) described him as a “fine talent” whose “dynamic expression made the audience feel the intricate mood of the music.” The Wyoming Arts Council and the Utah Arts Council have selected Brent for inclusion in their Arts-In-Education Artists Rosters, and he has performed and given many musical presentations for school groups in these states.

Brent has studied piano with Lenora Ford Neal at the University of Utah and Gary Amano at Utah State University. He has most recently studied with Ruth Ann Rich at the University of Missouri–Kansas City Conservatory of Music.

Last year, Brent became the first classical pianist to release a CD on MP3.com. His CD, *Fantastic Rhapsodies*, spent several months on the MP3.com classical top ten list. You can listen to his online recordings at www.mp3.com/brent_d_hugh.

In all, Brent has released seven recordings: *Brent Hugh in Recital* (works of Schumann, Beethoven, Scriabin, Hugh, Prokofiev), *The Isle of Joy* (works of Amy Beach, Beethoven, Chopin, Debussy), *Fantastic Rhapsodies* (featuring the Gamelan-inspired music of Claude Debussy), *Brent Hugh Live in Kansas City* (works of Bach, Beethoven, Liszt, Schumann), *Brent Hugh Unplugged* (featuring Haydn, Debussy, Chopin, Mendelssohn), *Christmas Dreams*, and *Favorite Hymn Fantasies*. The recordings are available online at <<http://www.sunflower.org/~bhugh/pathetic.spm>>

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

SCHOOL OF MUSIC

Monday, July 31, 2000 - 7:30 P.M.

Salt Lake City Library

SOPHOMORE RECITAL

Bryan Hernandez

violin

Student of

Igor and Vesna Gruppman

Assisted by

Jane Galloway, *piano*

Program

Sonata No. 2

Allemande

J. S. Bach
(1685–1750)

Serenade Melancolique

Peter Tchaikovsky
(1840–1893)

Scherzo Tarantella

Henryk Weiniawski

Intermission

Violin Concerto in G Minor

Max Bruch
(1838–1920)

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